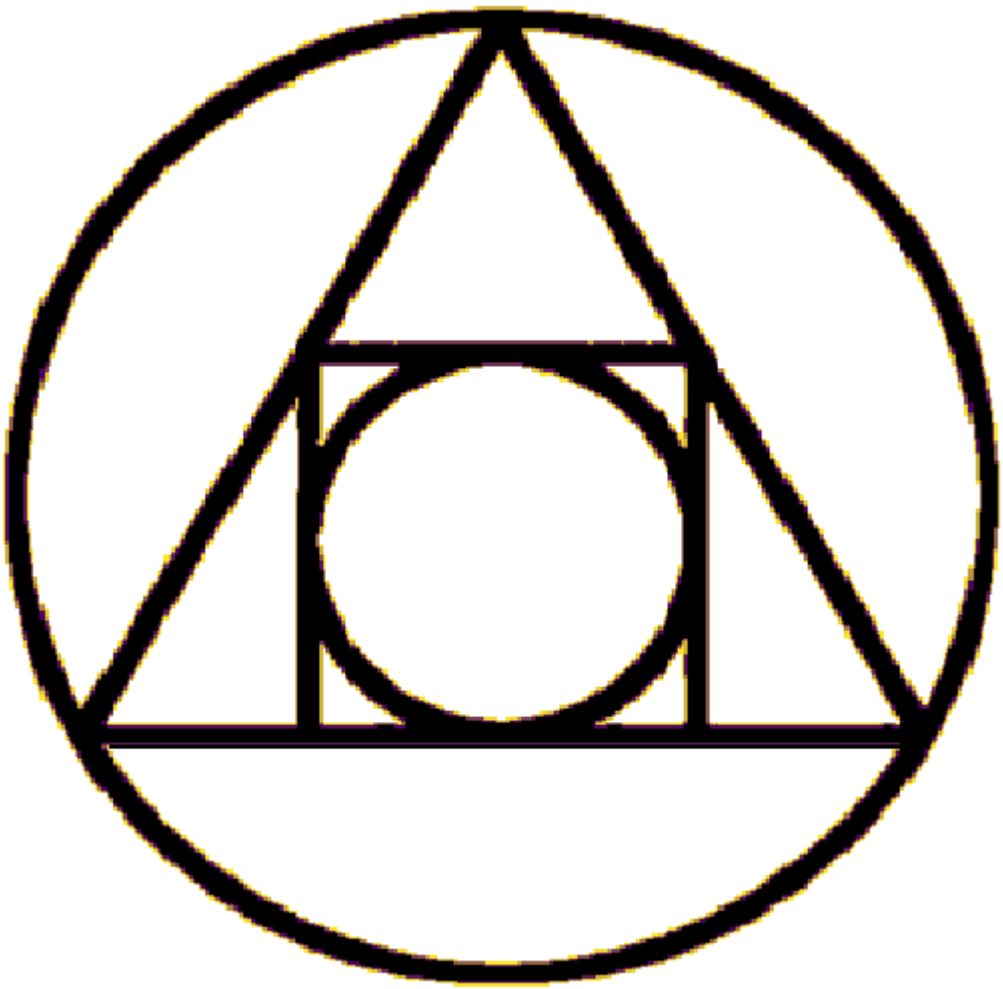
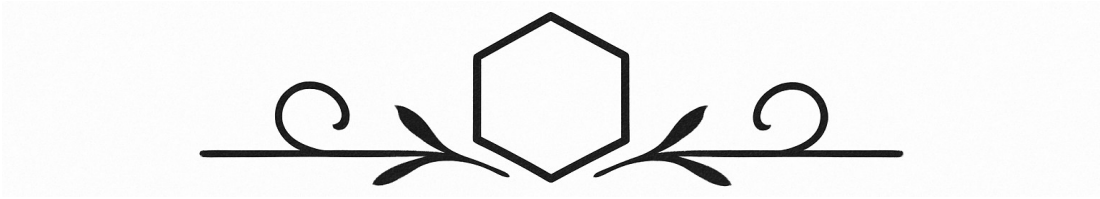


PETRUS PHILOSOPHICUS

A COMPREHENSIVE BREAKDOWN OF THE PHILOSOPHER'S STONE SYMBOL.



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Symbols—these small, elegant condensations of meaning—are among the most extraordinary inventions of the human mind. Within a simple mark, a sound, or a shape, entire worlds of thought can be summoned. A symbol can evoke an object, a concept, a place, even the memory of a moment long gone. They are the bridges between imagination and reality—compact, potent, and alive in the collective human psyche.

It is no coincidence that to form words—themselves symbols—we *spell* them. The word is apt, for a spell is something that changes perception, that reshapes reality within the mind. When we read, when we speak, we cast these subtle enchantments on ourselves and on others—summoning thoughts, emotions, and visions from the void of silence. Across time and culture, symbols have been feared and worshipped, carved into stone, written in equations, whispered in prayer.

The mathematician's sigil, the alchemist's seal, the poet's metaphor—all share this same power: to compress infinity into form. Some symbols are even guarded, hidden away, considered too sacred or too dangerous to be seen. And yet, they are everywhere—in language, in art, in the architecture of the universe itself—quiet reminders that thought can take shape, that meaning can be made visible. Etched in geometry, layered in meaning.

There is something deeply human about our desire to distill the chaos of the world into a single, luminous truth. Throughout history, civilizations have looked to the heavens, to the elements, to the atom—and beyond—all in search of the underlying structure of reality. Among the most mysterious and enduring of these pursuits is the legend of the Philosopher's Stone. In the dim glow of ancient laboratories—part observatory, part temple—alchemists toiled over vessels of glass and flame, guided by symbols older than language.

Alchemy, in its most elegant form, is the study of nature—not merely its outward mechanics, but its hidden rhythms, its subtle harmonies, its deepest aspirations. It is the yearning to understand the cosmos through the mirror of the self. An alchemist, then, is not merely a chemist of old lore, tinkering in smoky laboratories. Rather, the true alchemist is a student of both the world without and the world within—one who seeks to evolve, to refine the soul, in tandem with the matter it touches.

This sacred practice unfolds through a synchrony: the alignment of internal transformation with an external act of creation. Whether through metallurgy, painting, poetry, or science, the alchemist chooses a craft—not just to shape the world, but to shape the self. Consider gold: the most noble of metals. In nature, it is never perfectly pure. In fact no pure gold has ever been found in nature. [1]

To attain its true brilliance, it must be refined—chemically purified through labor and knowledge. This process, once cloaked in mystery, is today known as chemistry. But to the alchemist, it was more than science. It was a metaphor.

Lead becoming gold was not just a material dream—it was a spiritual allegory. It spoke to the possibility of ascent, of transformation, of becoming

[1] https://www.scribd.com/document/607533955/The-Metallurgy-of-Gold-IA-Metallurgygold00roserich
https://bcgoldadventures.com/how-pure-is-natural-gold/
https://en.wikipedia.org/wiki/Gold_nugget

more than one was. Just as dross is burned away from ore, so too could ignorance be burned away from the soul. And so, unable to transmute the self through chemicals alone, the alchemist turned to another avenue: art.

Creation became a crucible. Craft became a mirror. Through the shaping of the outer world, the inner world was elevated. The accumulation of their studies all focused on a single task which was the goal of every alchemist, the creation of a Philosopher's Stone, the Magnum Opus or "Great work".

Each alchemist, in this sense, carries a personal path—a singular way of seeking the Philosopher's Stone, not as an object, but as an ideal. A state of perfected being. A unity between mind, matter, and meaning. Traditionally, the alchemist has been imagined as a kind of proto-chemist, hunched over flickering flames and swirling glass vessels, carefully observing the transformations of matter.

But to reduce alchemy to early chemistry is to miss its more profound ambition. These were individuals not merely concerned with metals—they were seeking metamorphosis. Not just in the beaker, but in the soul. To watch lead dissolve and recombine, to witness sulfur and mercury fuse and divide—this was, for the alchemist, a mirror.

The transmutations in the alembic were metaphors for internal transformation. The fire beneath the crucible was also the fire of self-examination. The philosopher's stone—legendary, ruby-red, luminous—was said to possess miraculous properties. It could heal, regenerate, even grant immortality. But behind these myths was a deeper truth: the stone symbolized the perfected self, the culmination of a long, disciplined evolution toward inner wholeness. [2]

Another lineage of alchemy evolved along a different axis: Freemasonry. Here, the alchemist became a builder. No longer working with chemicals, they chose stone and compass, plumb line and chisel. And yet the metaphor endured. To carve stone was to sculpt character. To raise pillars was to raise principles. The building of Solomon's Temple, so often referenced in Masonic lore, was never just about architecture—it was a parable for the

[2] https://en.wikipedia.org/wiki/Alchemy
https://en.wikipedia.org/wiki/Philosopher's_stone
Pereira, Michela (2018). "Alchemy". In Craig, Edward (ed.). Routledge Encyclopedia of Philosophy.
Routledge. doi:10.4324/9780415249126-Q001-1. ISBN 978-0-415-25069-6.

internal temple, the edifice of virtue and wisdom each person is called to construct within themselves. [3]

A third path emerged in the martial disciplines. In martial arts, the human body becomes the laboratory, the furnace, the philosopher's stone. Each movement, each repetition, is an act of refinement. The practitioner sculpts muscle and mind alike, burning away distraction, fear, and ego, until what remains is clarity—an embodied harmony with nature. In this form of alchemy, enlightenment is not separate from strength. It is strength, rightly channeled. [4]

In each of these traditions—chemical, architectural, and martial—the methods diverge, but the aim converges. Whether working with fire, with stone, or with the body itself, the alchemist seeks the same thing: to become more than they were. To harmonize with the cosmos. To discover, in the process of transformation, a reflection of the universe evolving within. And so, across centuries and cultures, alchemy continues—not as a superstition, but as a poetic science of the self.

A recognition that the laws that shape galaxies also shape us. On the most fundamental level, alchemy is the study of nature in totality—not merely as it appears under the lens of science, but as it echoes through the deepest corridors of consciousness. It is a discipline that does not halt at the material boundary, but dares to cross into the mystery of the non-material, the internal, the symbolic. The alchemists of old believed something remarkable: that the mind and the universe share a common architecture.

That the same laws which govern stars and atoms also shape thought, dream, and desire. They saw the cosmos not as a distant expanse, but as a mirror. And when they looked inward, they found the heavens reflected in their own psyche.

There is an ancient phrase that echoes through the texts and temples of antiquity—**as above, so below**.

This is not just poetic flourish. It is a profound recognition of symmetry. That the patterns we observe in the orbit of planets, in the spiral of a galaxy, in the division of a cell—these very same patterns can be found in

[3] David Harrison — *The Genesis of Freemasonry* (2009)
[4] https://en.wikipedia.org/wiki/The_Secret_of_the_Golden_Flower
Foundations of Internal Alchemy: The Taoist Practice of Neidan

the turning of thoughts, in the dance of emotion, in the architecture of imagination. It is the recognition that we are not separate from the universe—we are expressions of it. Alchemy, then, is not about turning lead into gold, but about transforming perception into understanding.

It is the attempt to bridge the visible and the invisible, the material and the spiritual, the outer and the inner. And its instruments are not just flasks and furnaces—they are metaphors. In the alchemical worldview, metaphors are not mere literary devices. They are bridges—spanning what the ancients called "spheres" or "planes"—what we today might call dimensions, or perhaps states of existence.

A metaphor, in this sense, becomes a kind of portal—a key that unlocks correspondence between realms, between the tangible and the ineffable. Just as mathematics allows us to glimpse hidden harmonies in the universe, so too does alchemy, through symbol and allegory, invite us to explore the harmonies between the self and the cosmos. It is a science of resonance, of pattern, of unity. And in this light, we come to see: the true gold the alchemists sought was never metal, but transcendence.

In general terms this is widely acknowledged and understood by scholars who study it today...however, something far deeper reaching lays hidden in the legend of the "Philosopher's Stone". Within their symbols and formulas a much, much deeper understanding of nature exists. One that goes beyond the material eyes of modern science. Something that is more than a simple metaphor.

They spoke of a stone, not of granite or quartz, but of something altogether more extraordinary: a substance that could transmute base metals into gold, extend life, and unlock the highest secrets of the cosmos. But what was this "stone", really? To modern minds trained by the rigor of the scientific method, such claims may sound like the wishful dreams of a less enlightened era—echoes from a time before chemistry had a name. Yet to dismiss these myths entirely would be to ignore a profound truth hidden within metaphor. For symbols, like stars, shine with meaning far beyond their surface.

On the cover of this book, you will find the ancient sigil known as the *squared circle*—a cryptic figure once whispered about in shadowed libraries and illuminated manuscripts that came to represent the Philosopher's Stone

in symbolic form. Though its appearance in print dates to the 17th century [5], its essence is much older. It emerges again and again across cultures and centuries because it encodes something universal—an idea not bound by parchment or period, but by pattern. The alchemists, in their wisdom, did not merely believe in the Philosopher's Stone as a literal substance.

They revered it as a map—a geometric parable. A symbolic diagram of transformation, etched into the architecture of nature itself. It was not the transmutation of metal alone that they sought, but the transmutation of being. This sacred symbol—this *stone*—was said to possess three powers, each more mysterious than the last.

- The first was *transmutation*: the power to alter the very nature of matter. [6]
- The second was *multiplication*: the capacity to reproduce, to refine, to replicate [7] the catalyst itself.
- The third—most subtle, most profound—was *projection*. In the language of sacred geometry, projection is more than a drawing technique. It is expansion on all fronts, a philosophical act: the casting of a higher-dimensional truth onto the flat canvas of experience. Through projection, abstract forms become visible. [8]

Cosmic order reveals itself through spirals, lattices, and ratios—the Flower of Life, the golden spiral, the Platonic solids. These shapes are not inventions; they are discoveries. Echoes of the geometry that built stars, atoms, and minds. The Philosopher's Stone, in this view, is not a stone at all.

It is a lens.

A symbolic structure that, when properly understood, reveals the template of change itself—the blueprint by which chaos becomes cosmos, potential becomes form, and matter becomes mind. This book is a journey through that symbol. Through its projections across disciplines—mathematics, nature, and technology—we will see the same archetypal geometry

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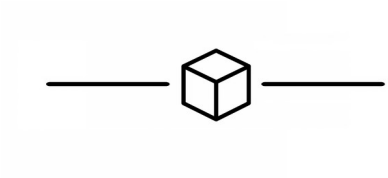
[5] Atalanta Fugiens - Michael Maier (1568-1622)
[6] https://en.wikipedia.org/wiki/Transmutation
[7] https://en.wikipedia.org/wiki/Multiplication_(alchemy)
Stanton J. Linden. *The Alchemy Reader: from Hermes Trismegistus to Isaac Newton.* Cambridge
University Press 2003. p. 18
[8] https://en.wikipedia.org/wiki/Projection_(alchemy)

reappear, not as superstition, but as sacred science. For in the Stone we do not find magic, but the *method* of the universe. The ancients called it divine, we might call it structural.

But the essence remains: it is a symbol of transformation. And like all great symbols, it points not just outward—but inward.



Despite all this information, this symbol—and the legendary substance it represents—remains one of the great unsolved riddles of the human story.

In an age defined by particle accelerators, quantum computing, and deep space telescopes, it may seem quaint—anachronistic, even—to speak of the Philosopher's Stone. The modern world, shaped by the triumph of reason and empiricism, tends to view such notions as relics of a more superstitious time. Chemistry has dismissed it. Physics ignores it. And yet...the symbol persists in the minds of man.

Why?

Because symbols have a way of enduring when mere facts do not. They carry within them layers of meaning that stretch across generations, encoded not in equations, but in metaphor, geometry, and form. Over the past decade, I've poured through arcane manuscripts and esoteric writings —books with pages yellowed by centuries, texts dismissed by modern science as mystical ramblings. But among the symbols and sigils, I found something peculiar—something that seemed to hint at a deeper order. A pattern, a structure, something real, something purposefully hidden.

Not a miracle chemical, but a diagram of transformation—of transmutation. The symbol on the cover of this book, often called the *squared circle*, is not simply the hallmark of medieval alchemists. It is something far more elegant—a kind of cosmic shorthand. A language

written in geometry and read in metaphor. And astonishingly, it appears to be a template…one that transcends time, space, and culture.

A blueprint by which nature herself seems to unfold.

The goal of this book is simple—yet vast. I want to distill the wisdom scattered across ancient alchemical texts, hermetic teachings, and sacred geometry into something clear, something applicable. Not vague mysticism, but a rational exploration of what the ancients *may* have known—and what we, in our pursuit of modern truth, may have overlooked. You will find many references throughout this book. But I encourage you, if curiosity seizes you, to seek out these sources yourself.

This is not a doctrine, but an invitation. We'll begin our journey with what ancient civilizations called sacred geometry—the study of form, pattern, and proportion, thought to reflect the very structure of the cosmos. What they saw as divine, we might now call symmetry, order, and resonance. These patterns—appearing in nautilus shells, snowflakes, galaxies, and DNA—speak of a universe not of chaos, but coherence. A cosmos not random, but deeply, beautifully structured.

Long before equations were written or telescopes raised to the sky, there was a deep intuition shared across cultures and centuries—that the universe was not random, but ordered. That beneath the ever-changing surface of reality, there was a pattern a structure. A hidden harmony. This idea came to be known as sacred geometry. [9]

Sacred geometry is often described as the thought-forms of the universe, which is another way of saying that it represents the symmetrical structuring that underlies all matter and motion. While that may sound abstract, it becomes easier to grasp when we imagine the universe as a great interplay of mind, body, and spirit and sacred geometry the bridge between them. From a scientific standpoint, we observe that there are truly only two fundamental, abstract ingredients in the cosmos: matter and energy. Matter—the tangible, the structured, the formed. Energy—the dynamic, the moving, the active.

[9] https://en.wikipedia.org/wiki/Sacred_geometry
Divina Proportione by Luca Pacioli (illustrated by Leonardo da Vinci)
Sacred Geometry: Philosophy and Practice by Robert Lawlor

These two weave together the fabric of existence, manifesting in countless forms across the various spheres of being: from atoms to galaxies, from plants to people. But there is something more. Something subtle, yet inescapable...underlying both matter and energy is a third presence: sacred geometry. It is not matter, for it has no mass, It is not energy, for it does not move. And yet, it is everywhere.

It is the blueprint that matter follows, and the pathway along which energy flows. We see it in the spiral of galaxies, the hexagonal symmetry of snowflakes, the orbits of planets, the branching of trees, and the double helix of DNA. Sacred geometry is the architecture of the cosmos. For this reason, many have come to regard sacred geometry as the mind of the universe or its thought patterns.

Matter becomes the body, the substance that takes form. Energy becomes the spirit, the animating force that brings motion and change. Geometry, then, is the mind, the organizing principle, the plan, the structure that guides the dance between energy and matter.

In this cosmic trinity of mind, body, and spirit—sacred geometry plays the role of silent conductor. It is the unseen structure that allows the universe to be more than chaos. It brings coherence to complexity, elegance to entropy. To study sacred geometry is to listen for the thoughts of the universe.

It is to glimpse the deep logic by which stars are born, by which seeds unfold, by which atoms bind. It is to understand that transformation—the very essence of the Philosopher’s Stone—is not only a mystical concept, but a geometric process, encoded into the very structure of space and time. This, in this realm and the following sections, is where our journey will begin!

Next, we’ll examine the language of metaphor—the symbolic syntax of early civilizations who saw numbers, shapes, and ratios not as abstractions, but as bridges between mind and matter and spirit. We will examine ancient mans understanding of a concept and practice called “projection”. A practical means by which higher-dimensional principles could manifest in three-dimensional form which they achieved through data compression using symbolic encodement. At the heart of this study is Alchemy—not merely the precursor to modern chemistry, but a parallel lineage of thought. One that sought not only to manipulate substances, but to understand their

transformations in terms of deeper laws through metaphor—laws that included geometry, harmony, and correspondence.

The symbol of the Philosopher's Stone, in this light, is not a fantastical object but a *conceptual tool*—a symbolic compass guiding us through the terrain of transformation. Not only could it transmute, as legend claimed, but it could *multiply* itself—replicating as a mental model, a geometrical key that, once understood, could be *projected* onto any domain: physical, psychological, even technological. Like real stone used by masons to build cathedrals that echo the geometry of stars, this Philosopher's Stone can be used conceptually to build structures of thought, invention, and understanding—resonating with the deep symmetry of the cosmos. This is not a spiritual journey—though one could certainly take it that way. It is a *rational journey* through physical examples, showing how this ancient symbol appears again and again in the architecture of nature.

For sacred geometry, in essence, is the science of natural structure. It asks us to consider: Why does the universe favor certain forms? Why does the same spiral appear in galaxies and sunflowers? Why do electrons orbit in quantized shells? Why does snow always fall in six fold symmetry?

The ancients believed these patterns were sacred because they reflected the divine. We might say they reflect the order of nature itself. From subatomic particles to swirling galaxies, from the shape of a seashell to the vaulted ceilings of Gothic cathedrals, the same geometry reemerges—fractal, holographic, infinitely scalable. This tradition did not vanish.

It survives in stone, in symbol, and in practice—preserved, often quietly, by groups like the Freemasons [10], who inherited not only tools and trade, but a reverence for cosmic order. Their greatest works—cathedrals, citadels, temples—were built not merely with stone, but with proportion, harmony, and alignment to the cosmos. Structures that, by echoing natural geometry, could stand for generations. And now, modern science begins to circle back—finding in string theory, quantum fields, and cosmic background radiation echoes of that same elusive geometry.

The very scaffolding of reality appears to be… symmetrical, structured, geometric. We are on the brink of rediscovering what the ancients intuited—not in superstition, but in symbol. So we return, with rational minds and

[10] https://www.britannica.com/topic/Freemasonry
https://official-freemasonry.com/freemasonry/

wondering hearts, to the mysterious ways of the ancients. Modern science has even started to experiment with some of the underlying geometric structuring to the universe, its actually quite the hot topic in some fields.

- Benoît Mandelbrot's Fractals: The development of fractal geometry revealed recurring, self-similar patterns in nature—such as coastlines, clouds, and plant structures—that echo the principles of sacred geometric repetition and harmony. Fractals are widely used in digital modeling, material science, and medical imaging. [11]

- The Golden Ratio ($\varphi \approx 1.618$) appears across biology, physics, astrophysics, chemistry, and tech, often reflecting minimal-energy forms or efficient design, from plant phyllotaxis to quasicrystals. [12]

- Advanced models in quantum field theory employ geometric constructs like the amplituhedron, which simplifies particle interaction calculations—pointing to a universe grounded in geometry. [13]

- Chladni's foundational experiments (late 18th century) demonstrated that vibrating metal plates, sprinkled with sand, reveal geometric nodal patterns—now known as *Chladni figures*. These patterns visually represent the vibration modes of the plate and laid the groundwork for modern acoustic geometry. [14]

Modern science doesn't just borrow aesthetics from sacred geometry—it often converges with its principles. These intersections suggest that human intuitions about harmony and geometry have echoes in the way nature—and physics—actually operates.

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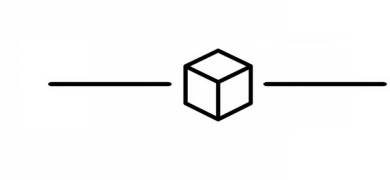
[11] https://www.wired.com/1994/08/mandlebrot/
[12] https://arxiv.org/abs/1801.01369
[13] https://johnkreiter.com/sacred-geometry-ancient-wisdom-for-modern-magic/
[14] https://en.wikipedia.org/wiki/Ernst_Chladni
Galileo had observed vibrational patterns in a brass plate as early as 1638. See: Galilei, Galileo; Crew,
Henry and de Salvio, Alfonso, trans. (first published in Italian 1638; 1914) *Dialogues Concerning Two*
New Sciences New York City, New York, US: Macmillan Co. pp. 100–102.



There are, in essence, three primordial shapes that form the foundation of the Philosopher’s Stone symbol—and, indeed, of much of sacred geometry.

Circle

Triangle

Square

At first glance, these may seem like simple forms—basic shapes we encounter as children in the earliest drawings of sun, house, and mountain. But as we peer deeper, we find they are far more than marks on paper and the playthings of babes. They are fundamental patterns, etched into the architecture of existence itself.

Each carries with it a symbolic resonance, a kind of archetypal meaning distilled across centuries of thought and reflection. The circle speaks of unity, wholeness, the eternal return—the unbroken loop of cycles that governs the cosmos, from atoms to galaxies. The triangle evokes harmony and balance, the interplay of forces—the sacred triads that appear in nature, myth, and mathematics. And the square, with its four equal sides, represents structure, stability, and manifestation—the grounding of form into matter and the four "elements".

In isolation, each of these shapes is a vessel of meaning. But when combined—when united into the symbol of the Philosopher’s Stone—they form something altogether more profound: a template for transformation. A formula, not of chemistry, but of geometry—expressed not only in symbol, but in reality itself. And like the symbols that compose it, this shape too is capable of being *projected*—cast, if you will, into other domains of understanding.

Ancient philosophers called these domains *spheres* or *realms*. Today, we might speak of systems, disciplines, or dimensions. Regardless of language, the truth remains: these forms are *universal*. They appear across

all scales of existence—from the crystalline symmetry of salt beneath a microscope, to the orbital geometry of planets and stars.

They form the skeleton of matter and the scaffolding of consciousness. They are, in a very real sense, the fractal blueprints of the cosmos—repeating, unfolding, resonating through nature, art, architecture, and even technology. I must be clear: I did not invent this symbol, nor the meanings ascribed to its forms. These are ancient ideas, carried forward by sages, mystics, mathematicians, and builders—those who saw the world not only as it is, but as it could be understood through pattern and proportion.

What I have done is simple. I was taught to see the symbol—not just as a mystical glyph, but as a functional map. Once I learned to recognize it, I began to observe its echoes everywhere. I started to catalogue its appearances, like a biologist recording a newly discovered species in the wild. Now, I pass this catalog to you.

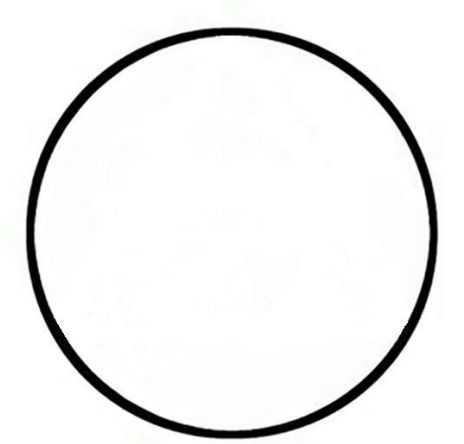
It is my deepest hope that in bringing this understanding to a wider audience, others will begin to see it too. That more sightings will be recorded. That this knowledge—this beautiful, geometrically expressed language of transformation—might serve as a catalyst in the lives of those who encounter it. We are, after all, part of a vast and intricate cosmos, one that reveals itself not only through equations and instruments, but through shapes and symbols.

And perhaps, if we learn to listen carefully, to look closely, we may find that the universe has been whispering its secrets to us all along...in circles, triangles, and squares.

"A Western traveler encountering an Oriental philosopher asks him to describe the nature of the world: “It is a great ball resting on the flat back of the world turtle.” “Ah yes, but what does the world turtle stand on?” “On the back of a still larger turtle.” “Yes, but what does he stand on?” “A very perceptive question. But it’s no use, mister; it’s turtles all the way down.”

-Carl Sagan, *Got and the Turtles* (1974)

The Circle



First things first: to understand the structure of transformation, we must begin where all geometry begins—with the circle. Known in some ancient traditions and groups such as the Pythagorean's, as the *monad* [15], the circle is more than just a shape. It is a symbol—perhaps the most elegant one the universe has ever offered. In many ways, it is the simplest of all geometric forms. It can be described, quite beautifully, as a single line… bent around until it touches itself. No edges, no corners, no beginning, no end.

And yet, paradoxically, this simplicity conceals astonishing depth. For within the circle lies a mystery that has captivated minds for millennia. In the language of mathematics and symmetry, the circle is the culmination of balance. If you were to begin at a central point, and place other points around it—perfectly spaced, perfectly symmetrical—then continue adding more and more points without any overlap, you would eventually arrive at a limit. That limit is the circle. It is what emerges when perfect symmetry becomes infinite.

In this way, the circle becomes both origin and destination. It represents the cycle of life, the orbit of planets, the ripples of water, the eye of the

[15] Diogenes Laërtius, *Lives and Opinions of Eminent Philosophers*.

storm. It is the geometry of unity, of eternity. And perhaps most profoundly, it is the shape of wholeness—the complete, the undivided.

In other words, the generation of the series of number is to the Pythagoreans both the generation of the objects of geometry and also cosmogony. Since things equal numbers, the first unit, in generating the number series, is generating also the physical universe. From this perspective 'the monad' or 'One' was readily identified with the divine origin of reality. It is no wonder that the ancients saw in the circle the signature of the divine. It appears in sun and moon, in pupil and planet, in seed and cell. It is the universal container, the cosmic womb from which all other shapes—and indeed, all forms—emerge.

But geometry is only one lens. To the alchemists, these same ideas were clothed in metaphor, shrouded in symbol, projected and preserved through centuries in the language of transformation. They were not merely scientists. They were symbolic cartographers—mapping the inner and outer worlds through myth and metaphor.

And within their sacred diagrams, the circle held a prominent place. To the alchemists, the circle often represented the "Prima Materia"[16]—the first matter, the raw, undivided substance from which all things are born. It was their sacred starting point, the alchemical seed. It was the matter of the cosmos before form, before differentiation, waiting to be awakened. In this way, we see the circle once again projected—not just in geometry, not just in physics, but in alchemy, myth, and mind. It is the beginning of form, the womb of potential, the eternal presence of unity within multiplicity.

We can see this represented in the many names assigned to the prima materia.

Names assigned to the Prima Materia in Ruland's 1612 alchemical dictionary, Lexicon alchemiae sive dictionarium alchemistarum.

[16] King, Hugh R. (June 1956). "Aristotle without Prima Materia". *Journal of the History of Ideas*. **17** (3).
University of Pennsylvania Press: 370–389. doi:10.2307/2707550. JSTOR 2707550
Carl Jung. *Psychology and Alchemy.* Princeton University Press. 1953. p.325.

Martin Ruland. *Lexicon Alchemiae.* 1661. https://books.google.com/books?id=NWJAAAAAcAAJ

- Microcosmos
- The Philosophical Stone
- The Eagle Stone
- Water of Life
- Venom
- Poison
- Chamber
- Spirit
- Medicine
- Heaven
- Clouds
- Nebula or Fog
- Dew
- Shade
- Moon
- Stella Signata and Lucifer
- Permanent Water
- Fiery and Burning Water
- Salt of Nitre and Saltpetre
- Lye
- Bride, Spouse, Mother, Eve
- Pure and Uncontaminated Virgin
- Milk of Virgin, or the Fig
- Boiling Milk
- Honey
- A Spiritual Blood
- Bath
- A Syrup
- Vinegar
- Lead
- Tin
- Sulphur of Nature
- Spittle of the Moon
- Ore
- The Serpent
- The Dragon
- Marble, Crystal, Glass
- Scottish Gem
- Urine
- Magnesia
- Magnet
- White Etesian
- White Moisture
- White Smoke
- Dung

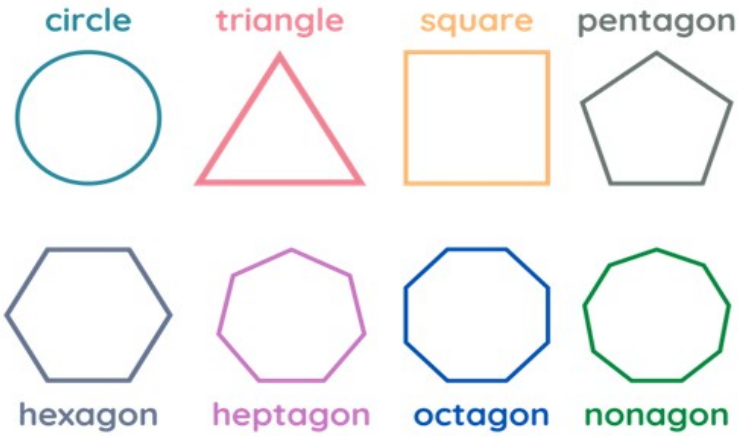
- Metallic Entity
- Mercury
- The Soul and Heaven of the Elements
- The Matter of all Forms
- Tartar of the Philosophers
- Dissolved Refuse
- The Rainbow
- Indian Gold
- Heart of the Sun
- Chaos
- Venus
- Healer

The reason the Prima Materia—the alchemical first substance—has so many names, so many faces, is not because the alchemists were confused, but because they were fluent in a deeper language: the language of metaphor and projection. To the alchemist, who was equal parts spiritual philosopher and early chemist, each symbolic name was not a rigid definition, but a starting point—the beginning of a formula. Each of these names—Dew, Dragon, Moon, Chaos—was a *circle*, a symbol of origin within a unique process of transformation. In their symbolic tradition, the circle marked the Monad—the One—and its progression into the Decad, the Ten.

Or, in geometric terms, the evolution from circle to hexagon, we will see in the proceeding sections that hexagons and squares are closely related in a somewhat hidden way. Each variation of the Prima Materia represented a projection of that circle into a new domain of meaning. It is this remarkable capacity for symbolic projection, this ancient science of metaphor, that we will be exploring, learning, and expanding upon in the pages ahead. Far from being mere mystical abstraction, these projections will be demonstrated—shown to have real-world applications, mirrored in the physical world, in nature, in systems, in machines, in us.

And while the alchemists often began with tangible materials—metals, oils, salts—we will begin with something more elemental still: with raw concepts. The foundational meanings that symbols like the circle carry within them, before they are applied to any specific formula. To begin with the circle, then, is not merely a matter of sequence. It is a philosophical necessity. For the circle is the entryway into sacred geometry—the symbolic language by which the universe writes itself.

And so, we begin this process…with the shape that has no beginning.



Using the illustration above, let us imagine a journey—one that begins on a piece of paper not with complexity, but with the most elemental of forms: the circle or starting point for drawing geometric shapes. From there a triangle is the first shape in geometry that encloses space. It requires only three points, connected by three straight lines, to form a stable, enclosed figure. From this humble beginning, we can begin to build.

If we proceed carefully—adding sides symmetrically, always radiating outward from a single center point—we find something remarkable begins to unfold. From triangle to square, to pentagon, to hexagon and beyond… each new side brings us closer to an ideal. If we do not allow the points that define these edges to overlap—if we honor the principle of symmetry—then, with each addition, our shape becomes smoother, more circular. By the time we reach the nonagon, a nine-sided figure, we are almost there.

The corners are still perceptible, but just barely. And if we continue this process—adding sides, refining the symmetry—something astonishing happens: We return to the circle. It is a quiet, geometric revelation. What began as a circle or central point then proceeds to a triangle—defined, angular, discrete—has evolved back into a form that is smooth, continuous,

and whole. And thus, through the logic of symmetry and multiplication, we come *full circle*, both literally and symbolically.

In this way, the circle is not only our starting point—it is our destination. It is the *alpha* and the *omega* of form. We begin with a point, we generate structure, and as complexity increases, so too does harmony—until, at last, we arrive once again at unity. This is the great lesson of sacred geometry: that the path from simplicity to complexity is not a straight line, but a cycle.

In that cycle, encoded in triangles and circles and stars, we glimpse the quiet order of the cosmos.

(A better visual example of this process than the picture on the previous page is displayed in the link below.)

https://imgur.com/xQDV6LP

In this way, the circle does something rather extraordinary. It *projects* itself—not only as a static shape, but as a geometric cycle. From a loop with no beginning and no end, it gives rise to a progression of forms—angles, sides, and structures—that spiral outward from simplicity to complexity. A single line bent around itself becomes the *origin*, and from that origin unfolds the vast family of geometric shapes: triangle, square, pentagon, hexagon… all the way to the near-infinite.

And yet, when this multiplication of sides reaches a certain threshold—when the number of non-overlapping, symmetrical points becomes vast—what do we find? We return to the circle. It is, conceptually, both the *first* and the *last* of shapes. The beginning of form—a single, unbroken curve—and also the culmination of all form, when countless lines and angles resolve into unity.

In this sense, the circle becomes not just a shape, but a meta-shape—one that contains within it all other possibilities. Because it has no starting point and no endpoint, the circle has been seen by many traditions as a symbol of eternity. In some teachings, it is described as the *Alpha and the Omega*—the beginning and the end. In others, it is called the *Monad*—a word meaning "the One," the indivisible, the foundational unity from which all multiplicity emerges.

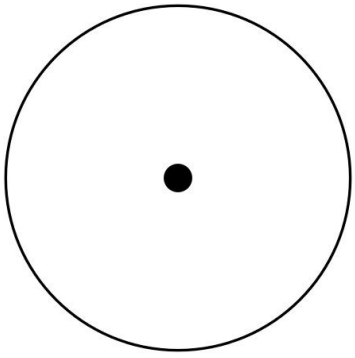
Let us take a moment to reflect more deeply on this idea of the Monad. In esoteric traditions, the Monad is not merely a circle—it is a *cosmic principle*. It represents totality, wholeness, the undivided. It is the seed of being—the point before duality, before polarity, before distinction. In some ways, it is the geometry of existence itself: a singularity that gives birth to all patterns, all structures, all realities.

From the Monad arises the Dyad, the Triad, the Tetrad—each new number and form an echo of that original unity. The circle, then, is not just a shape we draw. It is the geometry of origin, the signature of a cosmos that begins and ends in harmony.

And so, as we trace this simple curve, we find ourselves engaged in a much larger inquiry.

Not merely about lines and angles, but about the very nature of existence. The circle teaches us that in the universe, *beginnings are not separate from endings*. That the path to complexity may bring us back to the simplicity we started from—only now seen with deeper understanding.

In the Monad, we find both the mystery and the map.



The Monad—as pictured on the previous page—comes to us through the ancient lineage of thought shaped by a remarkable group of philosophers known as the Pythagoreans [17]. These were not merely mathematicians or mystics, but seekers of harmony—students of both number and nature, who

[17] Iamblichus, "Life of Pythagoras," translated by Thomas Taylor, Phanes Press, 1986.

believed that mathematics was not just a tool, but a revelation. To them, numbers were not abstractions—they were principles that underpinned the cosmos itself. At the heart of their philosophy was the Monad—what they called *“the One".*

It was more than just the number one. It was the origin of all things, the seed of all numbers, the point of emergence from which all multiplicity flowed. In their symbolic language, the Monad was often represented as a single point, or a small circle—a shape so profoundly simple, and yet so saturated with meaning. They saw it as the central generative force as described.

Just as a seed contains the entire potential of a tree, the Monad was seen as containing the entire universe—compressed, unified, waiting to unfold. From this point, this spark of unity, all other numbers and forms emerge. The Dyad—two points—introduces polarity. The Triad—three—gives rise to balance. The Tetrad—four—creates structure. And so, from the Monad, through a sacred progression, arise the geometric forms that populate space and time.

It is a simplified expression of the grand unfolding we saw earlier: a circle/point, becoming a triangle, a square, a pentagon…and eventually, through the multiplication of symmetry, arriving once again at a circle—now vast, whole, and encompassing. In this way, the Monad is both the beginning and the template. It is the origin of form, of pattern, of mathematics, and of meaning. The Pythagoreans believed that understanding the Monad was a key to understanding the very fabric of reality—because from the One, comes the many.

Through the many, we are brought back to the One. It is a poetic truth, wrapped in a geometric symbol: that all things emerge from unity, and ultimately return to it.

“Believing that nothing exists without a center, mathematical philosophers started with a point and drew a circle around it. This symbol is called the monad and represents the number one. This figure is the most stable, and the mathematical philosophers also called it The First, The Essence, The Foundation, and Unity. Pythagoras believed the monad to be god and the good. The monad is origin of the One. The monad is the seed of a tree for which the numbers are to the monad as what the branches of a tree are to the seed of a tree. The monad in relation to other numbers preserves the

identity of every other number or anything it encounters. Any number multiplied by one is itself, and any number divided by one is itself.

"The Pythagoreans believed that nothing exists without a venter around which it revolves. The center is the source and it is beyond understanding, it is unknowable, but like a seed, the center will expand and will fulfill itself as a circle" (Hemenway 51). In order for 'one to become many', the circle (or one) must be transformed by a reflection. By contemplating itself, the circle is able to become many. It is replicated with each circle sharing the center of the other. The geometry of creating a line that connects the two center of the circles furthers the principles of all following numbers."[18]

(This process is further elaborated on in the reference link below but takes a spiritual interpretation of the symbol. That process they are explaining is projection, the dot in the monad projects outward to form the circle.)

To begin our journey we have to proceed from one to two. From the lens of sacred geometry and the hermetic tradition, this configuration is often seen not just as a mathematical concept, but as a representation of cosmic duality: the dynamic interplay of forces that give rise to creation itself. In this view, the central dot is symbolic of the *male* force—active, radiant, initiating. The encompassing circle, then, is the *female*—receptive, formative, and nurturing.

Together, they do not oppose, but complement. Their union, like a seed planted in fertile soil, gives rise to form, to life, to reality. We might draw a parallel here to our own solar system: the Sun, with its immense energy, casting light and warmth across the void—while the Earth, a vessel of material complexity, receives this energy and transforms it into life. The Sun initiates; the Earth receives and creates. This beautiful dance of celestial partnership mirrors the symbolism embedded in the Monad.

This idea—the harmony of opposites—was not limited to one culture or religion. In fact, it predates them. Long before there were temples or sacred texts, there were stone circles—arrangements of earth and rock aligned

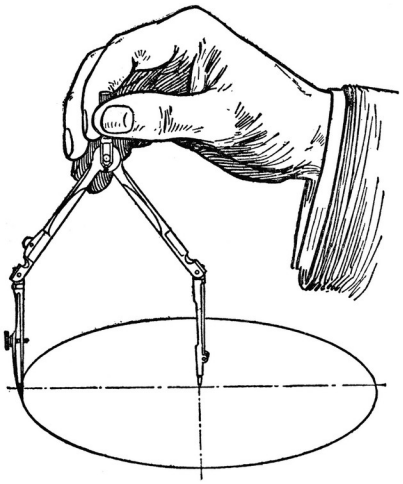
[18] https://jwilson.coe.uga.edu/emat6680fa06/hobgood/Pythagoras.html

with the heavens. Many of these circles contain a central stone, placed precisely at the heart of the ring. [19]

It is no coincidence. This is geometry not only as structure, but as *story*—a cosmological map carved in stone, silently echoing the principle of the One within the Whole. It is perhaps for this reason that sacred geometry and hermetic philosophy are often seen as the foundational roots of all major religions [20]. Their symbols—the circle, the point, the cross, the vesica piscis—have found their way into cathedrals and mosques, mandalas and menorahs. [21]

These forms are not arbitrary, they speak to a shared language, a hidden structure, embedded deep within our collective psyche. Now, let us bring this image into the practical world—into the tools of human measurement and creation.

Imagine, for a moment, drawing a circle on a piece of paper. The central point—the dot where we place our compass or protractor needle—is fixed, unmoving.



[19] *Archaeological encyclopedia of the Holy Land*. Continuum International Publishing Group. pp. 207, 443,
518. ISBN 978-0-8264-8571-7. Retrieved 30 March 2011.
Peter Herring, (2000), *Boscawen-Un – An Archaeological Assessment*, Historic Environment Service,
Cornwall County Council
[20] Slavenburg & Glaudemans 1994, p. 395.
[21] https://en.wikipedia.org/wiki/Aureola

It is the reference, the anchor. From that stillness, we swing an arc, drawing the outer edge—the larger circle, born from the smaller. In this way, the circle is quite literally a projection of the point. The finite emerges from the infinitesimal.

This simple act—the motion of a compass across paper—is a microcosmic echo of the Monad's deeper message: that all complexity begins with a center, a still point, a unity. The procession demonstrated ahead, of the Monad into what is known as the Decad [22]—from One to Ten—is a powerful example of this unfolding. It is not merely the counting of numbers; it is the *generation of form*. From the Monad arises duality, then balance, then structure, and onward toward multiplicity.

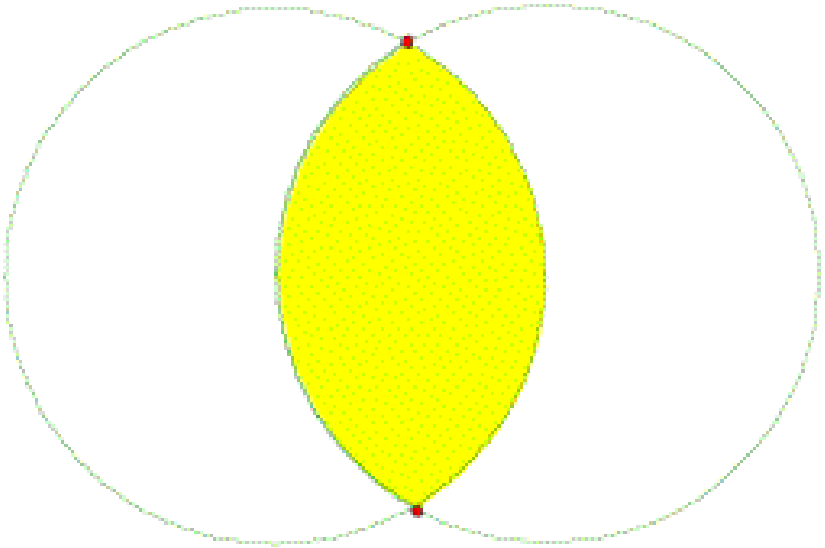
This numerical blossoming is not random—it follows a hidden geometry, a pattern that is both symbolic and mathematical. It is this same pattern that underlies the structure of the Philosopher's Stone. In this way, the Monad is not simply a beginning—it is the blueprint. A cosmic whisper that tells us, in language older than words, that from unity comes all things.

The beginning of this transformative process of monad into decad is called the "Vesica Pisces" or double circle, You take the outer edge of the Monad and create a second circle using the edge as its central point you can create a kind of **portal to higher mathematical dimensions and was seen as such all** throughout history [23]. This concept and portal will be the seed of our entire process...and will begin our transmutation.

[The following illustrations and explanations were taken from]
"https://jwilson.coe.uga.edu/emat6680fa06/hobgood/Pythagoras.html"

The Vesica Pisces

[22] https://www.merriam-webster.com/dictionary/decade
[23] https://docslib.org/doc/10075980/the-vesica-piscis-of-sacred-geometry

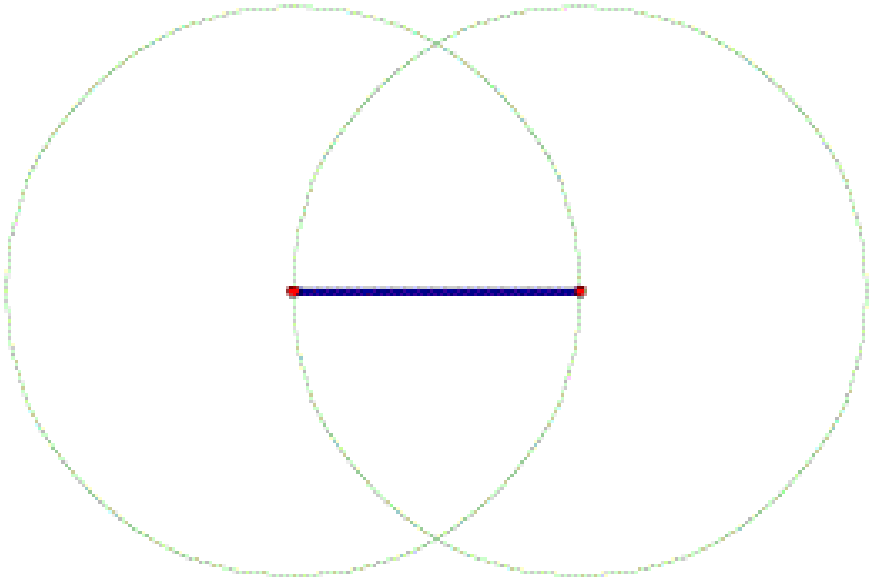


"Of all shapes, the circle is the parent of all following shapes. When a circle is mirrored, two mirrors are created. These two circles side by side build a foundation for all numbers. The overlap of the circles allows each one to share the center of the other. This shaped created is called the vesica piscis (Latin for "fish's bladder"). From this shape, a triangle, square, and pentagon can be produced. And the relationship between these figures justifies the existences of further number principles."

This shape in particular is the most widespread among the geometric symbols. It spans religions, cultures, continents and has been with us since the dawn of recorded history. [24]

[24] https://syriacpress.com/blog/2022/03/18/ancient-mesopotamian-beliefs-vesica-piscis/
https://en.wikipedia.org/wiki/Vesica_piscis
Barrallo, Javier; González-Quintial, Francisco; Sánchez-Beitia, Santiago (May 2015), "An Introduction
to the Vesica Piscis, the Reuleaux Triangle and Related Geometric Constructions in Modern
Architecture", *Nexus Network Journal*, **17** (2): 671–684, doi:10.1007/s00004-015-0253-9, S2CID 122824246

The Dyad

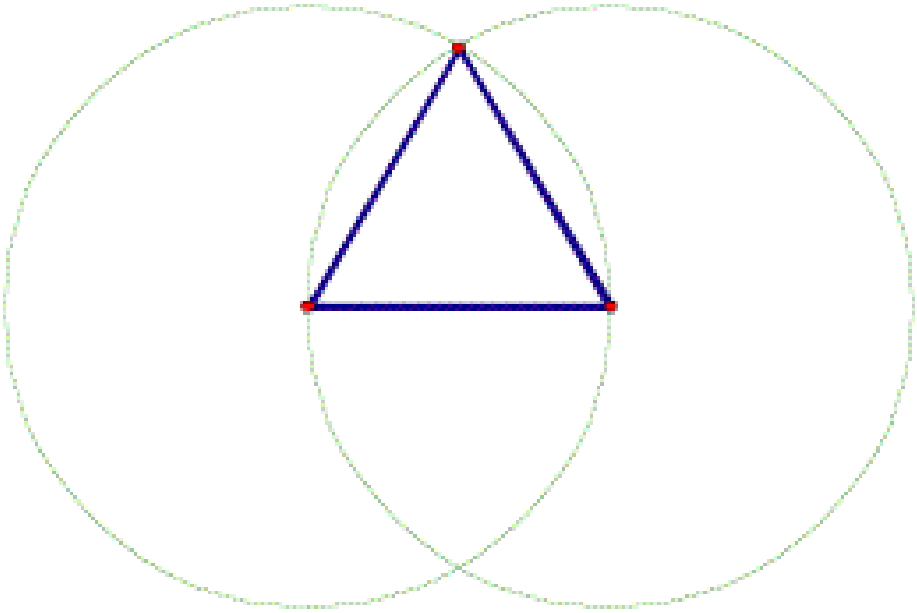


"The dyad involves the principles of “twoness” or “otherness”. Greek philosophers referred to the dyad as “audacity” because of the boldness of separation from the one, and “anguish” because there is still a sense of tension of a desire to return to oneness. They believed that the dyad divides and unites, repels and attracts, separates and returns. “Pythagoras held that one of the first principles, the monad, is god and the good, which is the origin of the One, and is itself intelligence; but the undefined dyad is a deity and the evil, surrounding which is the mass of matter” (Aet. 1. 7; Dox. 302). The dyad is the door between the

One and the Many. Recall the symbolic figure of the vesica piscis. The vesica piscis is a passageway to the journey of spiritual self discovery. The notion of fertility is associated with its vulva shape, and is thus related to the passage of birth."

The Dyad and the Vesica Pisces represent duality and the unification of opposites.

The Triad

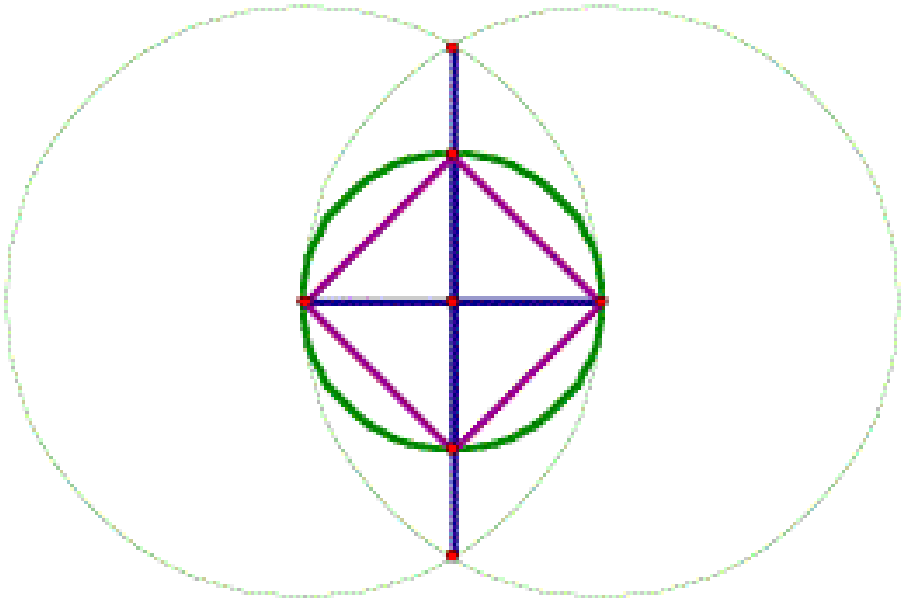


"The triad represents the number three. It is the first born and the eldest number. The equilateral triangle serves as its geometric representation and is the first shape to emerge from the vesica piscis. The triangle contains the smallest area within

the greater perimeter. The number three is the only number equal to the sum of the previous numbers. For instance, one plus two equals three. And three is also the only number whose sum also equals their product. Or, one plus two plus three equals one times two times three. The triad signifies prudence, wisdom, piety, friendship, peace, and harmony. The triangle represents balance and is a polygon of stability and strength."

The Triad or trinity is seen as the offspring of the unification of opposites that the dyad represents. If we imagine the two circles as mother and father than the triangle is their geometric child in this process.

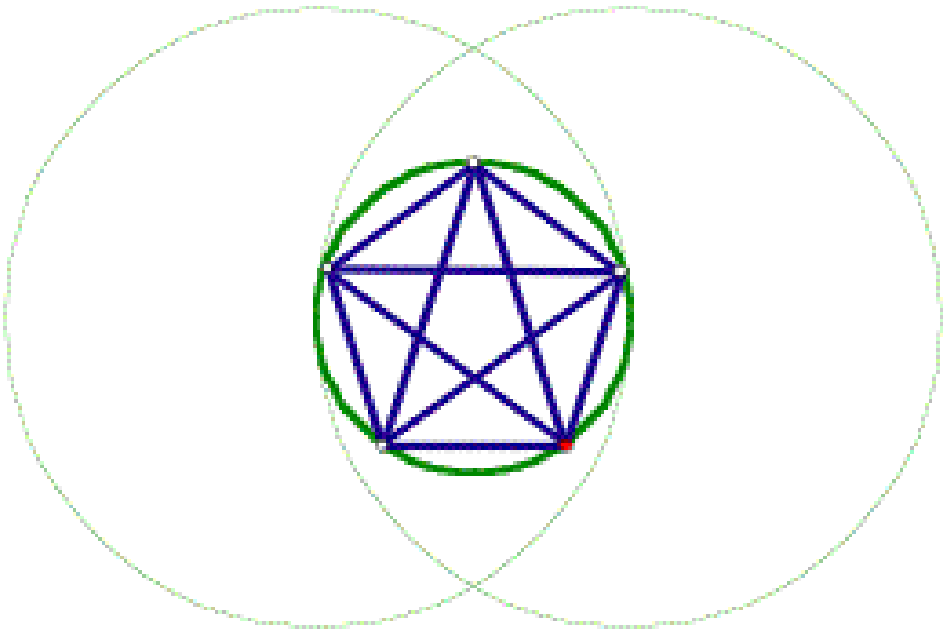
The Tetrad



"The next shape emerging from the vesica piscis is the tetrad. Using logic to construct the tetrad, philosophers drew a horizontal and vertical line connecting the centers and the intersecting points of the two circles. Then, when a circle is drawn along a line that connects the two centers, a perfect shape of a square exists within the circle. Four is associated with justice, wholeness and completion. There are four seasons, four ages of man, four directions, four is the first number formed by addition and multiplication of equals. It is the first "female" number born because it is the first even number."

The Tetrad is going to represent the "four elements" in our process, it will also directly represent the formation of the "square" or finished transmutation.

The Pentad

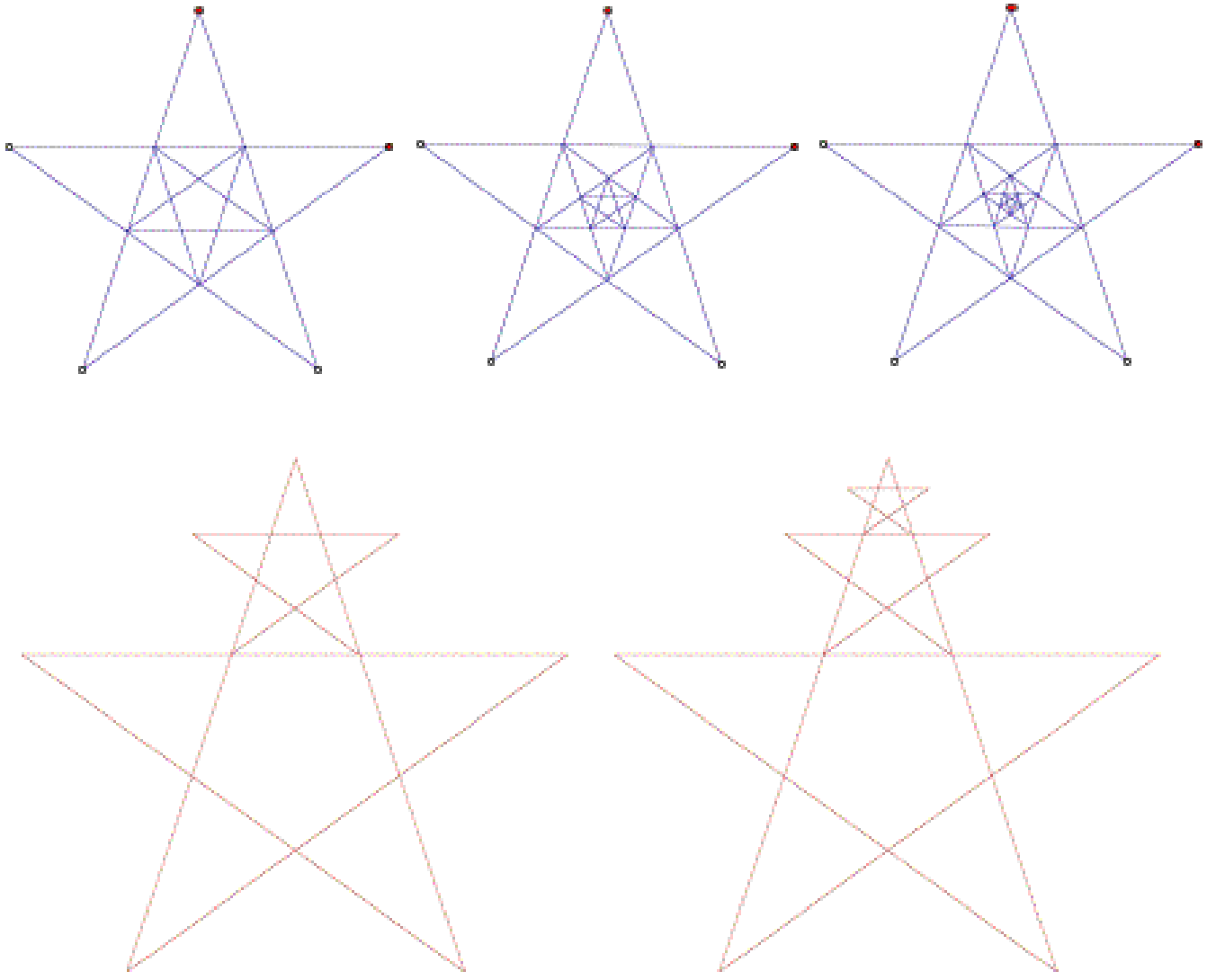


"The shape of the pentad follows as the symbol of life itself. The pentad consists of all previous numerical symbols: monad's point, the dyad's line, the triad's surface, and the tetrad's three dimensional volume. The pentad also refers to the well known five point star. The pentad arises in the existence of our five fingers, five toes, the symbol that wards off evil, and a symbol for power and immunity. Because of the importance of the pentad, the construction of the symbol was first kept secret from society.

The pentad was used as a secret sign among the Pythagoreans for them to distinguish themselves and recognize other members. The pentad's symbolism can be directly related to the Divine Proportion. And the regeneration of the pentad is related to the value of phi (Φ). The image of the pentad is found in nature in leaves and flowers. The Greeks believed each point of the pentad to represent an element: water, earth, air, fire, and

idea or aether. Early Christians used the pentad to represent the five wounds of Christ.

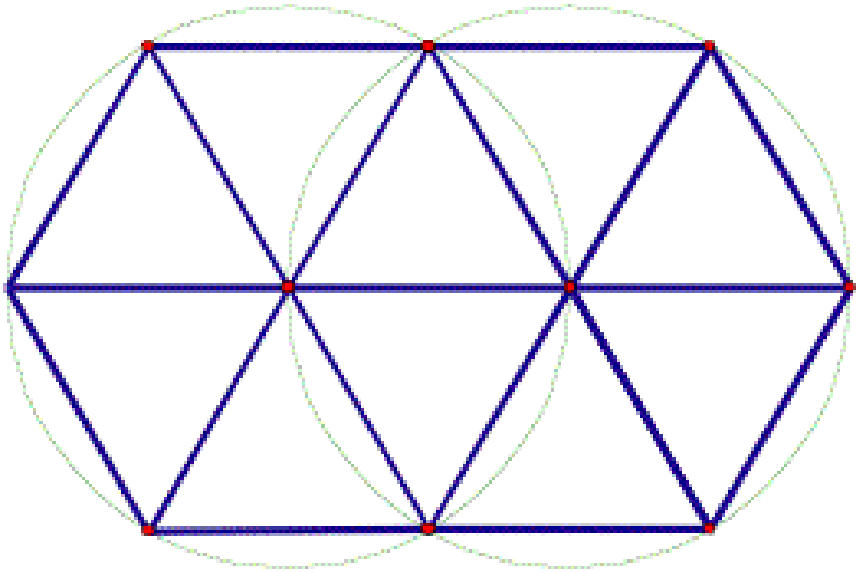
The symbol, when the point is directed downwards, was later used as a sign for Satan and the Devil."



The Pentad is a little different as it represents the function of the overall process and a direct step within it, the square. The process is

called projection, one of the end results and "powers" of the stone. This fractal star is a demonstration of that functionality. As said in the description, once all these shapes are combined they gain this ability.

The Decad



"The decad represents the number ten. Instead of simple numeric and geometric interpretations, the decad further extends to the idea of a new beginning of limitlessness. Symbolizing both world and heaven, the decad helps us to understand the creation of the universe. The monad times the dyad times the pentad (one times two time five) results in the

decad. Since any number times ten is similar to any number times one, it is similar to the monad; however, the number is brought to a higher level.

Ten is the very nature of number. All Greeks and all barbarians alike count up to ten, and having reached ten revert again to the unity (add a new zero). And again, Pythagoras maintains, the power of the number 10 lies in the number 4, the tetrad. This is the reason: If one starts at the unit (1) and adds the successive number up to 4, one will make up the number 10 (1 + 2 + 3 + 4 = 10). And if one exceeds the tetrad, one will exceed 10 too.... So that the number by the unit resides in the number 10, but potentially in the number 4." (Aetius 1.3.8)"

The Decad represents the end of our transmutation and the beginning of another on a new level, layer or sphere of existence.

That notion—that something multiplied using the logic of this symbol is elevated to a higher state, that it receives, in effect, a *zero added to its value*—is not merely mathematical. It is deeply philosophical. It speaks to the very essence of transformation. This is the goal of the symbol we are exploring.

It is not static, it is not ornamental, it is a transmutation circle—a diagram of change, a geometry of ascent. It is a visual expression of a principle found everywhere in the universe: that through the right conditions, the ordinary becomes extraordinary. The base becomes refined. Matter, through form, reaches toward meaning.

But how do we begin this journey of ascent? The story starts with the Monad, the one—the indivisible point of unity. To go from one to two—from unity to duality—is not a simple addition. It is a transformation of *perspective*.

In the traditions of sacred geometry, the transition from Monad to Dyad represents the birth of duality—of polarity, opposition, relationship. From one still point emerges the first echo, the first distinction. And from this

interplay arises motion, rhythm, and ultimately, the cycle. Fittingly, the circle, though it appears singular, also holds within it this idea of duality.

It is both beginning and end—but with no definitive starting point, it reminds us that every end flows naturally into a new beginning. It is this quality that made the circle the natural symbol of time itself to many ancient peoples. Throughout history, we have expressed this relationship between form and time through circles. The ancients carved circular sundials, using the shadows of the Sun to track the passage of the hours.

Later, we invented the analog clock—a circle, marked by twelve divisions, its hands moving in endless rotation, reminding us not of a linear sequence, but of cycles: day to night, season to season, life to death to life again. So we see that the circle, though born as a symbol of unity, quickly becomes a symbol of duality and rhythm and If you stop to think about it, unity can't exist without at least two things to unify. It gives us not only geometry, but metaphor—not only form, but meaning. In this simple motion from one to two, from stillness to cycle, we begin to understand how the symbol of the Philosopher’s Stone—the transmutation circle—offers more than alchemical speculation.

It offers a map, a way of thinking, a way of seeing the world not as static, but as a dynamic dance of forces, each one leading the next to a higher octave of expression. From unity comes duality. From duality, the interplay. And from that interplay—*transformation*.

This understanding works—*resonates*, really—because our very concept of time is intimately bound to the motion of circular celestial bodies, particularly the Sun. Each day, we observe the Sun rise, traverse the sky, and set—only to return again in a never-ending rhythm. This daily dance marks the most fundamental cycle we know. A cycle traced not in straight lines, but in arcs and curves, a circle.

Symbolically, the Sun and Moon represent a kind of cosmic duality. Both are circles, luminous discs moving across the heavens, trading places in the sky. One radiates light, the other reflects it. One rules the day, the other governs the night. And together, they embody the balance of opposites—light and dark, activity and rest, masculine and feminine.

Their eternal motion across the sky is not only the measure of time, but a visual metaphor for duality in harmony**.** From the earliest sundials to the modern analog clock, humanity has used the circle to represent time, not because it was convenient, but because it was true to the structure of the cosmos. Time does not unfold in a straight line—it curves, it returns, it repeats. The hands of the clock do not point forward into infinity; they turn, again and again, tracing the eternal recurrence of day and night, season and cycle.

And so the circle—at once simple and profound—remains our most faithful symbol of time, rhythm, and the balance of forces that shape the unfolding of reality.

In the image on the previous age, you may observe a simple, yet profound configuration: the Sun and Moon, twin orbs tracing arcs across the sky, forming a symbolic duality. Night and day, light and dark, one blazing, one reflecting. One rising, one falling. They chase one another across the vault of heaven, endlessly cycling in a rhythm as old as Earth itself. If we were to overlay this cycle with a temperature gauge, we'd witness another form of duality—hot and cold.

As the Sun rises, warmth follows. As it sets, coolness descends. This daily fluctuation echoes the eternal dance of opposites: expansion and

contraction, energy and rest. And all of this—time, temperature, geometry, duality—can be represented with a shape so seemingly simple, yet cosmically rich: the circle.

The circle is what they call a hologram for time, and by hologram I mean specifically:

Etymology of hologram: "Holos" (ὅλος) - meaning "whole" or "entire." "Gramma" (γράμμα) - meaning "something written" or "drawing," from "graphein" (γράφειν), "to write."

The term "hologram" was coined in 1947 by Hungarian-British physicist Dennis Gabor, who invented holography while working on improving electron microscopy. He combined "holos" and "gramma" to create "hologram," reflecting the technology's ability to record and reconstruct the "whole" light field (both amplitude and phase) of an object, rather than just a flat, two-dimensional image. So, "hologram" essentially means "whole writing" or "complete record," which aligns with its function of capturing a full three-dimensional representation of an object. Gabor's work earned him the Nobel Prize in Physics in 1971.

In this way the circle is a hologram for time, consider for a moment the great celestial clockwork that governs our lives. Earth circles the Sun to form our years. We track the months by the moon's procession, the moon itself being a circle in the sky and it circles the Earth. We track our days by the Sun rising and falling as the Earth spins in a circle.

In this way the circle is representing time on multiple levels, yearly monthly and daily, and everything that we are using to keep track of it such as the Moon and the Sun are circular in shape. Time, then, is not linear. It curves, returns, repeats. It spirals and echoes. And at every scale—daily, monthly, yearly—we find that its rhythm is etched in circular motion. The instruments by which we measure time—the Sun, the Moon, the turning Earth—are themselves circular in form.

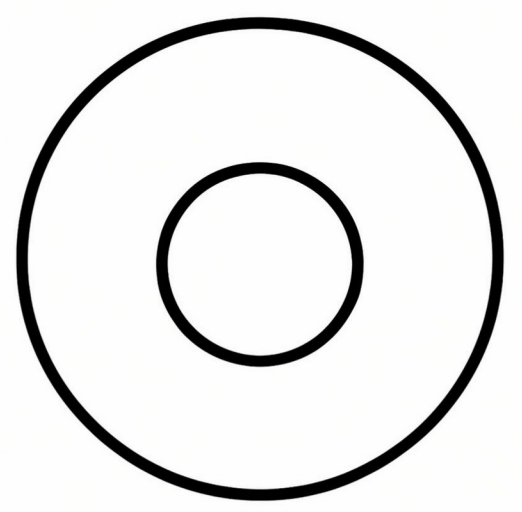
The circle thus becomes not just a metaphor for time, but a geometry of time—a symbol that captures the elegant cycles by which we mark our existence.

The day, the month, the year: each one a revolution, a rotation, a return and all of them bound by the same shape—the circle—recurring in the sky, in our clocks, in our very perception of change. In this sense, the

circle is not merely an abstract ideal. A cosmic diagram projected into the heavens and etched into the rhythms of our lives. It is the shape of time. The symbol of recurrence. And perhaps, the first sacred geometry we ever knew.

The circle, becomes a stage for a cosmic narrative. Clock hands sweep across its face, not arbitrarily, but in sync with the very turning of the Earth. Here, in one elegant motion, we see time, motion, and geometry converging—each reinforcing the idea of cycles and balance.

The Unification of Opposites



This profound unification—this elegant duality—forms the second step in the process symbolized by the combination of the exterior and interior circles with in the Philosopher's Stone. We begin, always, the seed—the circle, the point, the one. It is our origin. But soon, the one becomes two, the point projects outward, the unity divides, and from that division, a dynamic relationship is born, beginning and end.

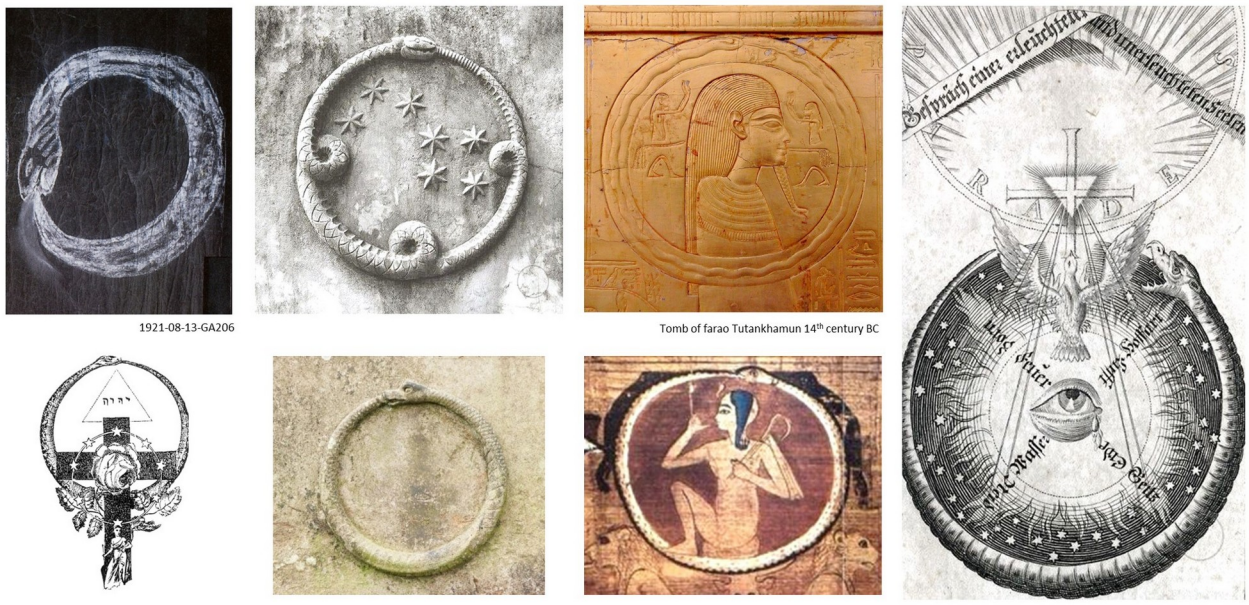
The circle yields a counterpart, and together they form a new shape: the monad. The outer circle representing the beginning of our process and the inner circle is going to represent the end of it, but together they make up the symbol of the monad, unifying beginning and end. The overlapping of two circles, a kind of vesica piscis, a lens-shaped portal, a symbol of generation, creation, and balance. This is the essence of duality, yet also of fusion.

For the two circles, though separate, share space—unified in their overlap. It is this very tension—**The Unification of Opposites**—that drives the engine of transformation. Historically, this principle was beautifully

illustrated by the ancient symbol of the Oroborus—the snake devouring its own tail. A serpent forming a circle. [25]

Its head and tail, the two ends of being, become one in an eternal loop. The head, often aligned with the Sun, the radiant beginning; the tail, the Moon, the quiet end. Yet together they form a whole—a symbol of time, eternity, and the process by which the universe continually consumes and recreates itself. In this way, what begins as a simple circle becomes a cosmological diagram—not just of time and space, but of transformation, duality, and renewal.

[25] https://en.wikipedia.org/wiki/Ouroboros#cite_note-16
Hornung, Erik. *The Ancient Egyptian Books of the Afterlife*. Cornell University Press, 1999. pp. 38, 77–78
Cleopatra the Alchemist in MS Marciana gr. Z. 299. (10th century)



Various illustrations of the Oroborus (Greek: ouro-boros for tail-eating), an ancient symbol depicting a serpent biting its own tail. The symbol is found in Egyptian iconography, in the Greek magical tradition, up to Rosicrucian teachings (lower left, and right). Rudolf Steiner describes its origin back to the second Persian cultural age and the teachings of Zarathustra.

The Sun and Moon, night and day, head and tail—all are expressions of a deeper truth: That opposites are not enemies, but partners in the unfolding of reality. That transformation does not arise from sameness, but from the union of difference. The interplay of opposing forces serves as a fundamental catalyst for transformation and evolution. From the microscopic mechanisms of biology to the grand scales of the universe, and within the constructs of human thought and society, it is this dynamic tension that propels systems toward complexity and change.

Below is a breakdown of this statement in different contexts:

1. Biology (Evolutionary Theory)

- **Darwinian Natural Selection**:

    - Opposing forces such as predation vs. survival, competition vs. cooperation, and environmental stress vs. adaptation drive genetic changes.
    - *Example*: Predators evolve sharper claws; prey evolve faster speed—an "arms race" exemplified by the Red Queen Hypothesis.
- **Mutation vs. Selection**:
    - Random mutations (chaotic force) are filtered by natural selection (ordering force), leading to speciation.

– Opposition is core to evolutionary theory.

---

2. Physics & Thermodynamics

- **Entropy vs. Energy Flow**:
    - The Second Law of Thermodynamics (entropy/disorder) opposes energy gradients, yet life exploits this tension to evolve complex structures (e.g., dissipative systems).
- **Yin-Yang in Physics**:
    - Forces like gravity vs. nuclear fusion in stars or matter vs. antimatter create dynamic cosmic evolution.

– Fundamental to cosmic and quantum processes.

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3. Philosophy & Dialectics

- **Hegelian Dialectics**:
    - Thesis + Antithesis → Synthesis (e.g., capitalism vs. socialism → mixed economies).
- **Taoism**:
    - Yin (passive) and Yang (active) forces drive change in nature and society.

– A cornerstone of dialectical thought.

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4. Social & Technological Change

- **Conflict Theory (Marx, Weber)**:

    - Class struggles (elites vs. laborers) push societal evolution.
- **Innovation vs. Tradition**:
    - Technological disruption (e.g., AI vs. human labor) forces economic adaptation.

– History shows progress through tension.

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5. Exceptions?

- **Stagnation**:
    - Without opposition (e.g., isolated ecosystems like Madagascar), evolution slows.
- **Overwhelming Opposition**:
    - Extreme forces (e.g., asteroid impacts) can cause collapse, not transformation.

Context-dependent – Opposition must be balanced to fuel change.

The Unification of Opposites is scientifically, philosophically, and historically valid in most frameworks, provided the "opposing forces" are in dynamic equilibrium. Absolute dominance of one force halts evolution; tension drives it.

A compelling physical projection of the Monad—the symbolic “One”—can be found in one of the most profound dualities of modern physics: the relationship between matter and energy. According to Einstein’s now iconic equation, $E = mc^2$, matter and energy are not separate, opposing substances, but rather two expressions of the same underlying reality. Matter, under the right conditions, can become energy. And energy, concentrated and shaped, can manifest as matter.

It is, in essence, a cosmic dance—mass and motion trading roles, revealing themselves as interchangeable. A unity of opposites. A monad that contains a duality within. We find this pattern again in Einstein’s broader vision—his theory of relativity—where time and space are no longer treated as distinct

entities, but are merged into a single, four-dimensional continuum known as space-time [26].

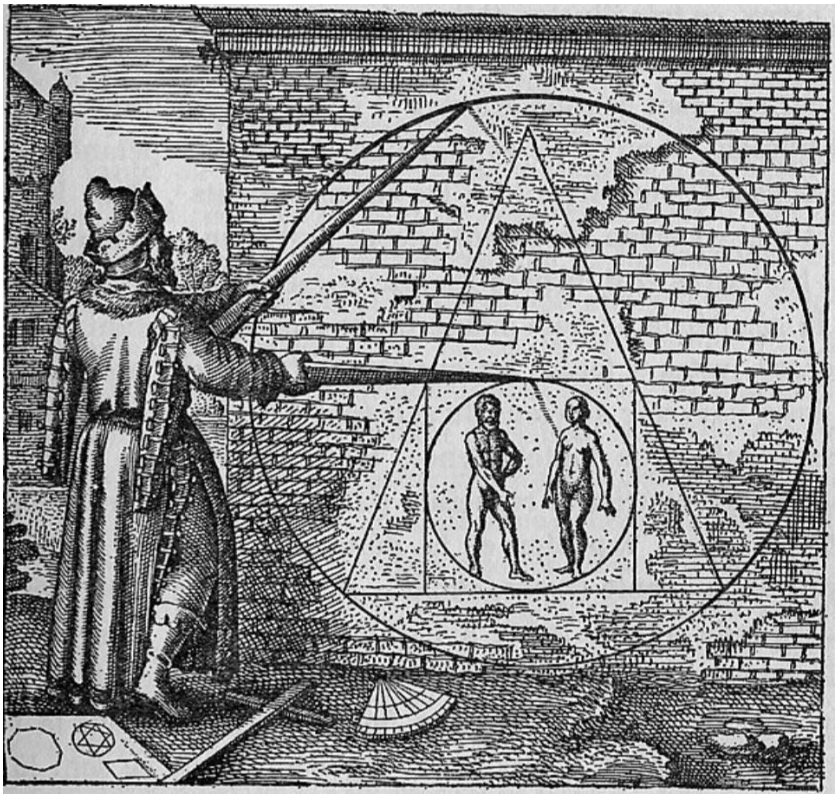
What was once thought of as two dimensions—where you are and when you are—becomes inseparable. You cannot describe an event without referring to both its position in space *and* its position in time. In a very real sense, space and time are one, yet internally dual—a monad made of opposites. These are not just abstract theories or metaphysical musings, they are the very structure of the universe.

And when we step back, we can observe a pattern emerging—one that has been expressed for millennia in symbol and shape. At the most fundamental level, existence itself appears to be composed of two general principles: stuff and movement. Matter is the “stuff”—the solid, the substance. Energy is the “movement”—the vibrational, the active. Even time, which we often think of as linear and objective, is merely a measure of motion.

Without energy—without movement—time would have no expression. Thus, matter and energy, space and time, form the physical projection of the monad. They are the outward expression of a deeper unity, a wholeness encoded in the shape of a circle—complete, unbroken, containing all within. We can see this symbolic representation almost directly in one of the oldest depictions of the squared circle symbol that represents the Philosopher’s stone.

Alchemical authors sometimes suggest that the stone's descriptors are metaphorical. The appearance is expressed geometrically in *Atalanta Fugiens* Emblem XXI [27]:

[26] https://en.wikipedia.org/wiki/Spacetime
[27] https://archive.org/details/atalantafugiense0000maie/page/6/mode/2up



The figure is pointing directly at the inner and outer circles, symbolizing that unification. A necessary distinction because the second step isn't outright visually represented with the base geometric symbols. Then notice in the picture underneath the man pointing at the symbol. Three other symbols are on the paper at his feet.

A circle, square and one of them is the "Seal of Solomon", a symbol we will discuss in later sections. While the Atalanta Fugiens author interpreted the symbol through the lens of music, it is only one lens.

A passage describing the emblem:

"*Make of a man and woman a circle; then a quadrangle; out of this a triangle; make again a circle, and you will have the Stone of the Wise. Thus is made the stone, which thou canst not discover, unless you, through diligence, learn to understand this geometrical teaching."*

Some translators of the work describe this verse in greater detail and claim the metaphysical nature of the meaning of the emblem as a divine union of feminine and masculine principles:

"In like manner the Philosophers would have the quadrangle reduced into a triangle, that is, into body, Spirit, and Soul, which three do appear in three previous colors before redness, for example, the body or earth in the blackness of Saturn, the Spirit in a lunar whiteness, as water, the Soul or air in a solar citrinity: then will the triangle be perfect, but this likewise must be changed into a circle, that is, into an invariable redness: By which operation the woman is converted into the man, and made one with him, and the senary the first number of the perfect completed by one, two, having returned again to a unit, in which is eternal rest and peace."

Keep in mind the above description is the chemical interpretation of creating the stone. For instance Rupescissa in their interpretation uses the imagery of the Christian passion, saying that it ascends "*from the sepulcher of the Most Excellent King, shining and glorious, resuscitated from the dead and wearing a red diadem..."*. As we saw with the prima materia, many expressions exist. The emphasis on the man and the woman combining within the inner circle has a physical existence.

In real life, this creates an offspring who's inherited evolutionary traits from both parents. Evolution through another lens can be viewed as Ascension. a Transmutation via biological evolution .

Let's now assemble a conceptual index for the circle and its general symbolic meanings, distilled across time and culture:

- **One**
- **Unity**
- **A Cycle**
- **The Infinite**
- **Duality**
- **The Union of Opposites**
- **The Prima Materia**

When we think of the circle symbolically, these are its most essential meanings—its core frequencies, so to speak. This is the symbolic groundwork we will return to again and again. No matter how the circle is projected—into biology, into physics, into alchemical formulas—these are the meanings it carries within. This is the beginning of our metaphorical journey into an ancient symbolic language that once encoded the secrets of transformation.

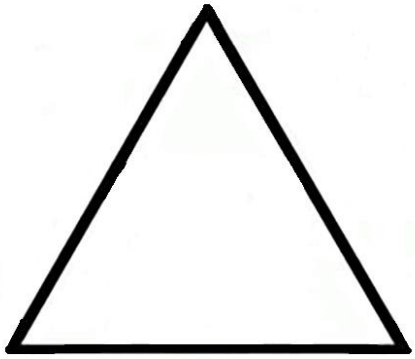
A journey not only into history, but into the structure of reality itself. In the pages that follow, we will see all the astonishing ways the circle can be projected—and how its meaning expands when it combines with the other sacred geometric shapes. We'll uncover what each of these forms can represent, and then, at last, we will begin combining them—assembling a symbolic formula that recurs in nature, a geometric template for change. **For that is what the Philosopher's Stone truly is: not a literal stone, but a catalyst of transformation, a structure that works across all media—because it is based on the most fundamental patterns of the universe.**

This is not only a book, this is an introduction, this is the beginning of the process of you understanding, by the end you will understand that this wasn't just another read. This book functions as a tool to bring you through the process of the Philosopher's Stone.

Through the geometry of becoming.

And now, as we stand at the edge of Two, ready to step into Three, we continue our journey—through symbol and science, through number and nature—toward the deeper meaning of transformation and your own transmutation.

The Triangle



Now that we've explored the Monad, the symbolic One—and the duality that emerges as Two, we arrive at our next geometric milestone: the triangle, the number Three. Excluding the circle, the triangle is the simplest two-dimensional shape that can be formed. In geometry, a single line can

never enclose space uncurved. Two lines can suggest a direction, but still do not form a boundary. Three lines—three simple connections—are enough to define a shape.

This is the moment when unity becomes structure. The triangle, in this way, is the first true enclosure of form. It is the most fundamental geometric symbol of balance and completion. It is no coincidence that the number three has been revered throughout human history [28].

In ancient philosophies, religious doctrines, and occult traditions, the number three is considered sacred—a symbol of balance, relationship, and transformation. In the world of alchemy, the triangle holds deep significance. To the alchemists, all of nature could be broken down into three essential principles—fundamental components they called Salt, Sulfur, and Mercury. These were not merely physical substances as we understand them today, but metaphorical archetypes, used to represent the building blocks of transformation, both material and spiritual.

They arrived at this wisdom through direct observation of the water cycle and how it could purify water, then they replicated this by placing plants and minerals into hermetically sealed containers and applying heat. The word *hermetic*, in fact, comes from Hermes Trismegistus (Thrice Great Hermes), the mythic father of alchemy and messenger of divine wisdom [29]. When the plant was heated, it would separate into three distinct parts—solid, volatile, and fluid—reflecting the trinity they believed existed in all matter.

Let us briefly explore the symbolic essence of these three alchemical principles:

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[28] Meaning in Many: The Symbolism of Numbers," *Symbol & Magic in Egyptian Art,* by Richard H.
Wilkinson, Thames and Hudson, 1994, page 131–133.
C. G. Jung. *A Psychological Approach to the Dogma of the Trinity*.

[29] The Myth of Hermes Trismegistus". *The Tradition of Hermes Trismegistus: The Egyptian Priestly Figure*
as a Teacher of Hellenized Wisdom. Religions in the Graeco-Roman World. Vol. 186. Leiden and
Boston: Brill Publishers. pp. 31–96. doi:10.1163/9789004370845_003. ISBN 978-90-04-37081-4.
ISSN 0927-7633. S2CID 172059118.
https://www.mcgill.ca/oss/article/history-did-you-know-general-science/its-hermetically-sealed

1. **Salt**
   Represents the body, the fixed, stable principle. It is the structure of matter—the crystalline residue that remains when transformation is complete. Salt is grounding, preserving, and enduring. It is associated with the earthly realm, with what is formed and finished.
2. **Sulfur**
   Symbolizes the spirit or soul—the fiery, active, and volatile principle. Sulfur is the life force, the animating energy that drives combustion and change. In alchemy, it represents transformation through fire—the impulse toward growth, purification, and motion.
3. **Mercury**
   Embodies the mind, the fluid, mediating element. Neither fully material nor immaterial, Mercury is changeability itself. It is the bridge between Salt and Sulfur, the medium that allows opposites to communicate. It is the messenger between worlds, just as Hermes was said to be.

Together, these three principles—body, spirit, and mind—form a symbolic triangle. They represent the dynamic interaction of structure, energy, and consciousness or direction. In the alchemical worldview, these three are constantly in dialogue, transforming and purifying each other in the great work of creation. We can even visualize this: the three principles within the alchemical vessel, forming a triangle inside a circle.

The vessel itself—sealed, round, whole—is the circle, the monad. Within it, the triangle is formed through the separation and interaction of Salt, Sulfur, and Mercury via the duality of hot and coldness these materials interact with inside of the container. This is not only symbolic—it mirrors the natural processes we see in the world. Consider the water cycle: evaporation, condensation, precipitation.

These three phases represent a physical triangle—a repeating pattern of transformation and the earth itself it’s container in a sense. This cyclical process also inspired the practice of distillation (which we will delve into in a later section), central to both alchemical work and modern chemistry. In fact, the term *"spirits"*, as used to describe certain types of alcohol, comes directly from this tradition [30]. Ethanol, the volatile product of distillation, was seen as the **"**spirit**"** of the material or fluid—a captured essence. The

[30] https://www.britannica.com/topic/Why-Are-Alcoholic-Drinks-Called-Spirits

word itself is a metaphor, carried across centuries from the alchemist's flask to the labels of modern bottles.

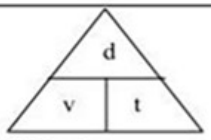
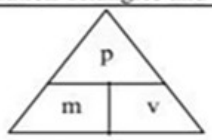
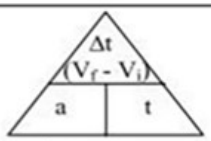
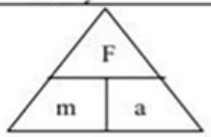
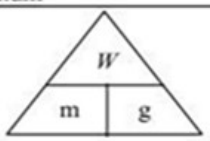
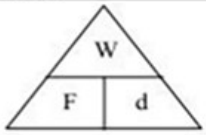
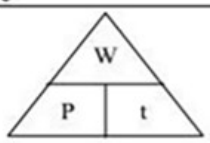
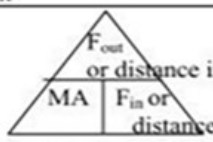
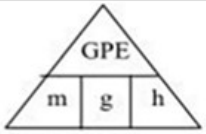
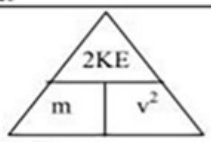
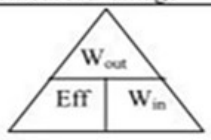
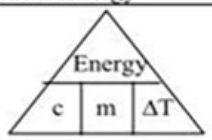
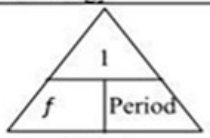
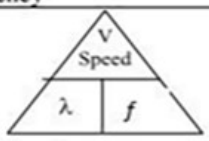
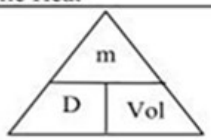
In the pages that follow, we will begin laying out natural triangles—or trinities—found not just in alchemy and spirituality, but in mathematics, biology, and physics. Through these examples, we will see that the triangle is not merely a mystical symbol—it is a fundamental structure that reappears across disciplines, cultures, and realms of being. Because at its heart, the triangle represents relationship—the simplest expression of unity unfolding into multiplicity, and multiplicity returning to balance. This is the essence of transformation—the central idea of the Philosopher's Stone.

Not only in alchemical laboratories, but in stars, in minds, and in the quiet unfolding of life itself.

As a proof of concept, I have included a table on the following page that illustrates a remarkable pattern—one that shows how the triangle, just like the circle, is not only a symbol of transformation but a functional tool embedded in the very structure of our physical understanding. What you will find are triangular formulas—simple, elegant relationships between three variables that form the backbone of many of our most important equations in physics.

Whether we are calculating force, weight, power, acceleration, or momentum, the triangular relationship appears again and again:

Physical Science 1st Semester
Formula/Equation Triangles and Information

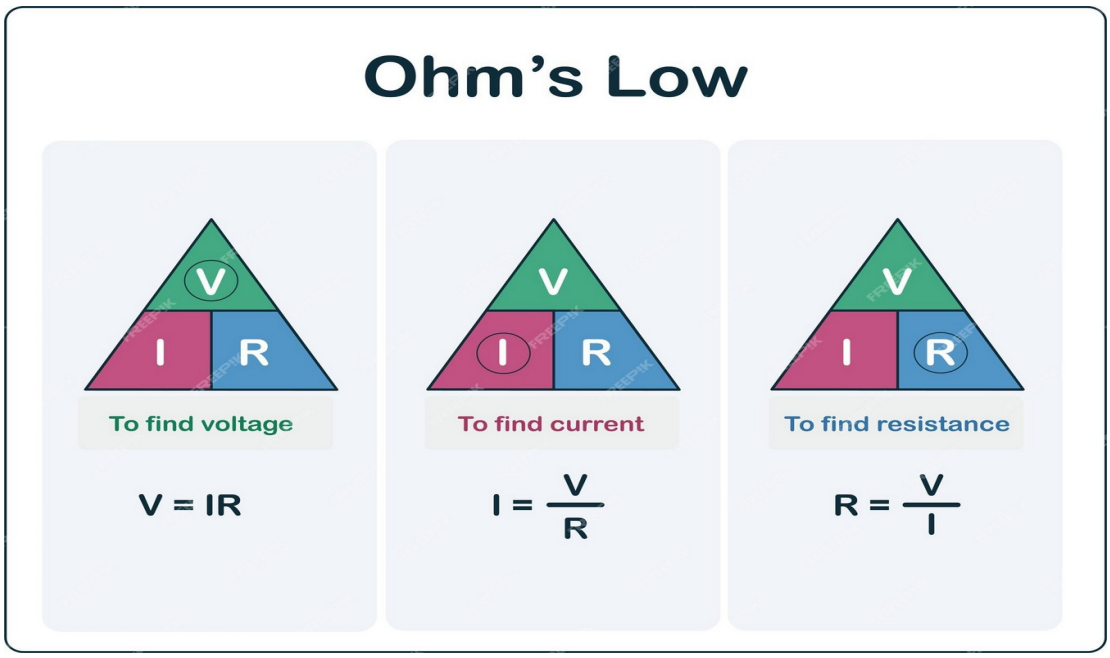
 Speed/Velocity	 Momentum	 Acceleration
 Force	 Weight	 Work
 Power	 Mechanical Advantage	 G. Potential Energy
 Kinetic Energy	 Efficiency	 Specific Heat
 Frequency/Period	 Wave Speed	 Density
speed = distance/time distance = speed•time time = distance/speed Momentum = mass•velocity mass = momentum/velocity velocity = momentum/mass G. Potential E = mass•gravity•height Height = GPE/mass•gravity Mass = GPE/height•gravity Frequency = 1/period Period = 1/Frequency	acceleration = $\Delta v(V_f - V_i)$/time Δv = acceleration•time time = Δv/acceleration Force = mass•acceleration acceleration = Force/mass mass = Force/acceleration Kinetic E = ½ mass•Velocity^2 mass = 2Kinetic E/Velocity^2 Velocity = $\sqrt{2\text{Kinetic E/mass}}$ Wavelength = velocity/frequency Velocity = wavelength*frequency	Work = Force•distance Force = Work/distance distance = Work/Force Power = Work/time Work = Power•time time = Work/Power Efficiency = Work Out/Work In Wout = Eff•Work In Work In = Wout/Efficiency Density= mass/volume Period = wavelength/velocity
Mechanical Advantage = Output Force/Input Force Output Force = Mechanical Advantage•Input Force Input Force = Output Force/Mechanical Advantage		Mechanical Advantage = Input distance/Output Distance Input Distance = Mechanical Advantage•Output Distance Output Distance = Input Distance/Mechanical Advantage
Specific Heat = Energy/mass•ΔTemperature Energy = Specific H•mass•ΔTemperature		Temperature = Energy/Specific Heat•mass
Temperature Conversions: °F = (9/5 °C) + 32	°C = 5/9 (°F -32)	K = °C + 273

These are not mere coincidences. These formulas are, in a sense, mathematical projections of the triangle—each variable occupying a corner, each side connecting them in balance. When one is unknown, the other two help reveal it. It’s a triangle of understanding: a structure that reflects both mathematical necessity and natural symmetry. Now, it’s true that not every calculation in physics fits neatly into a triangle.

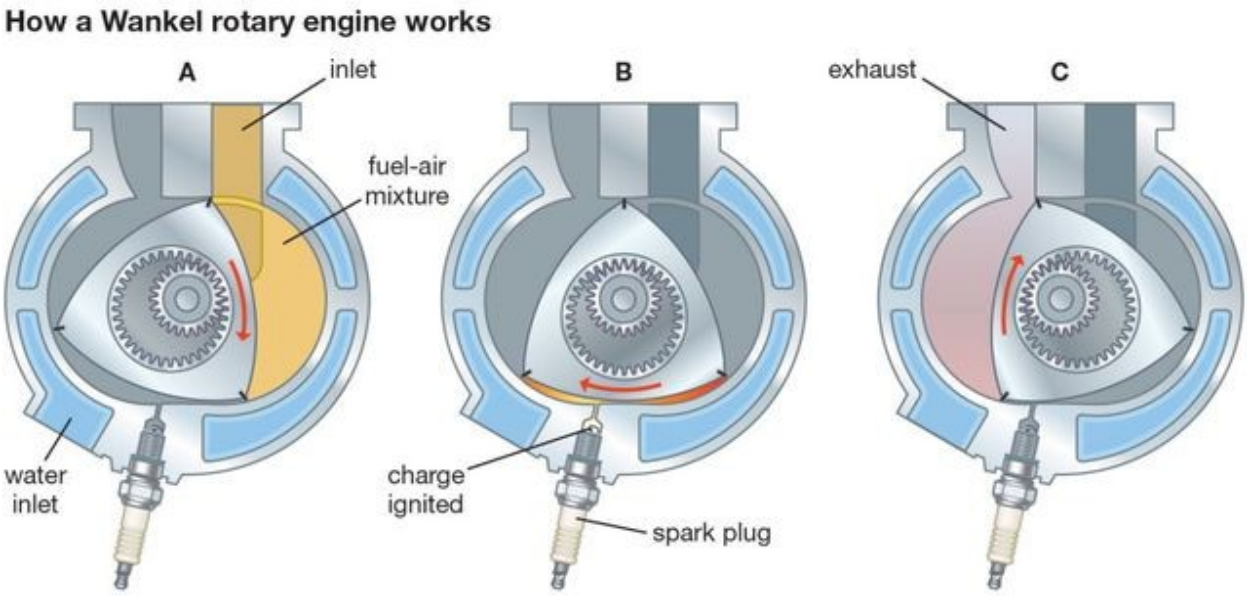
The universe is vast and complex, and so too are the equations we use to describe it. But for many of the most foundational relationships in classical mechanics, the triangle serves as an effective tool, much like a Venn diagram clarifies relationships of similarity and difference. In this way, we see that the triangle, like the circle before it, is more than just a geometric curiosity. It is a template of thought—a conceptual model that has been projected into mathematics, physics, and nature itself.

A shape that reveals how reality organizes its forces, balances its quantities, and expresses its transformations. And as we continue to build our symbolic language—assembling these sacred shapes into a unified formula—we begin to glimpse the deeper geometry of the universe. A geometry not just of space, but of understanding.

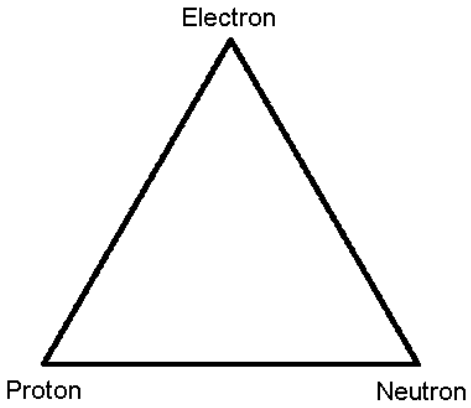
We can even apply the triangle to electricity using OHM’s Law (pictured below). Which is used in the electrical field for voltage, resistance and current calculations.



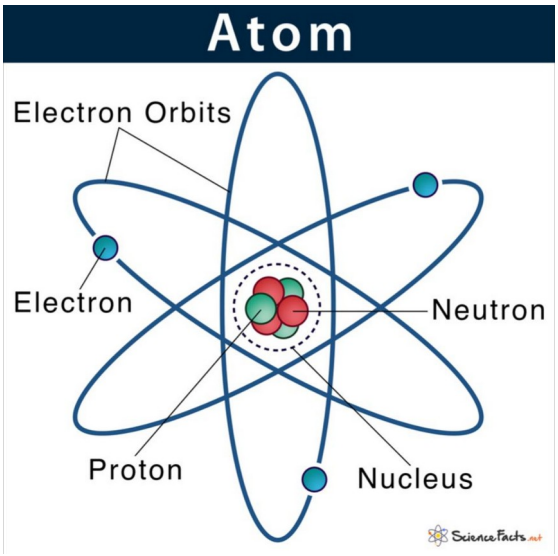
Or use it for the three-step process of a Wankel Rotary Engine (illustrated below). A machine that transforms matter into movement or energy.



Let's continue and see if our template and symbolic language holds up in the realm of atomic physics and quantum mechanics. Atoms are composed of three distinct semi-theoretical atomic bodies:



The example above is interesting because the atomic body and nuclear transmutation also fit the overall process of the philosopher's stone, which we will discuss in a later section.



If we turn our gaze toward the atomic scale—toward the very building blocks of matter—we find, once again, the quiet presence of sacred geometry whispering through the structure of the universe. Let us imagine the atom. Its outer shell—the clouded path of the electron—traces a space that is, symbolically circular around the atom. It is the orbit, the boundary,

the enclosure. In our symbolic language, it represents the circle—the Monad, the containing form that holds potential within.

Now, within that circle reside the core components: the proton, the neutron, and the electron—three distinct, fundamental entities [31]. These form a trinity of matter. And if we step back, we can see them arranged conceptually as a triangle. Three points of interaction, balancing charge, mass, and behavior. This is our Triad, the sacred three—Salt, Sulfur, and Mercury in atomic form.

The journey doesn't stop there. When we alter this atomic structure—when we change the number of protons, neutrons, or electrons—we engage in something remarkable: nuclear transmutation [32]. This is no longer just theory—it is a physical, demonstrable process in which one element becomes another. Lead becomes gold. Hydrogen becomes helium. Matter, at its most fundamental level, is transformed and some of it transmuted to a conceptually higher state.

If we journey further—into the mysterious and often counterintuitive world of quantum mechanics—we find a domain that is still, in many ways, a frontier. A world built not from certainties, but from probabilities and waves, from hidden symmetries and entangled states. And though much of it remains theoretical, much has also been demonstrated. Observed, measured and verified.

And so, we ask: might this symbolic language—this sacred geometry—also find echoes in the quantum realm? It is a bold question but not an unreasonable one. For if the same geometric motifs that shaped ancient pyramids and temples are also reflected in the structure of atoms, then perhaps these symbols are not inventions of man, but reflections of reality. Perhaps they are fragments of the cosmic code, glimpsed across scales, from the mystic to the microscopic.

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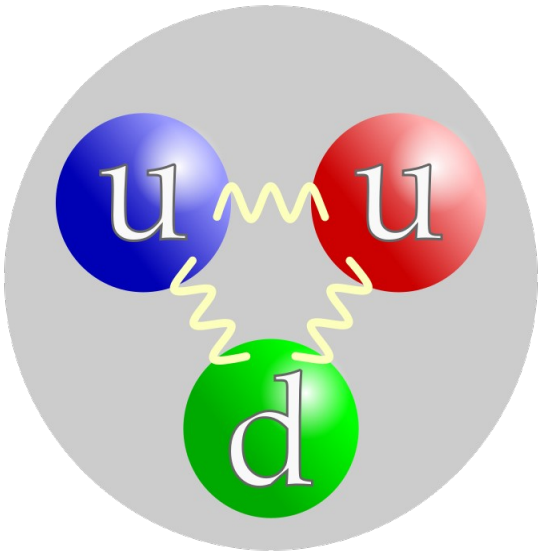
[31] https://www.britannica.com/science/atom

[32] Lehmann, W.M. (2000). "Transmutation in der Kerntechnik" [Nuclear Transmutation]. Elektrizitaetswirtschaft (in German). **99** (1–2). Frankfurt am Main: VWEW-Energieverlag GmbH: 51–52.
ISSN 0013-5496. INIS 31018687

This is a Quark.

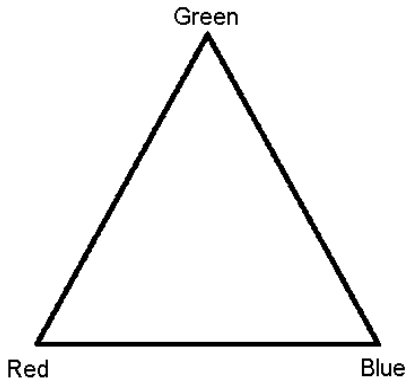
"A proton is composed of two up quarks, one down quark, and the gluons that mediate the forces "binding" them together. The color assignment of individual quarks is arbitrary, but all three colors must be present; red, blue and green are used as an analogy to the primary colors that together produce a white color." [33]



It seemingly does conform to this triangular pattern however we are still learning about this realm and much of our understanding of it is new and unrefined. This raises another possibility however, that in this quest for understanding through metaphor, mathematics, and transformation we may be drawing closer to the unified language of nature and physics itself.

The human eye, a marvel of biological engineering, is attuned to detect light across a narrow but vibrant spectrum. And within that spectrum, our perception of color is built upon just three primary hues: red, green, and blue. These are the three pillars of human vision. [34]

[33] "Quark (subatomic particle)". *Encyclopædia Britannica*. Retrieved 29 June 2008.
[34] https://web.archive.org/web/20151004164334/http://tigger.uic.edu/~hilbert/Glossary.html

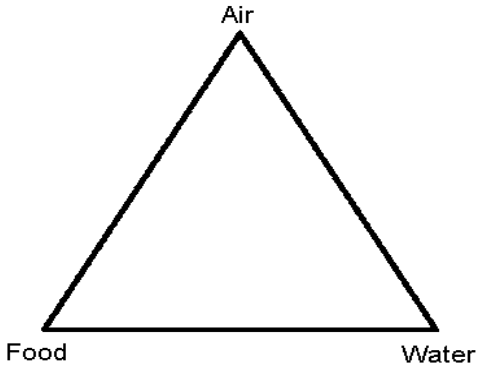


If we substitute green for yellow, we arrive at a different but equally fundamental triad—the three primary colors of pigment: red, yellow, and blue. These are the foundational hues from which nearly all other visible colors can be mixed, forming the basis for painting, printing, and the visual arts across cultures and centuries. [35]

And so we see that whether through light or matter, through the physics of photons or the chemistry of pigments, our experience of color is grounded in a triadic structure. Three elements in balance, combining and recombining to create the full tapestry of visible reality.

We even find this trinity echoed in the very conditions necessary for life to grow and thrive. For animals, it is the simple yet profound triad of food, water, and air—substance, hydration, and breath. For plants, the elements shift slightly, but the pattern remains: soil, water, and carbon dioxide. In both cases, three fundamental components must come together in just the right balance, forming a living triangle of sustenance.

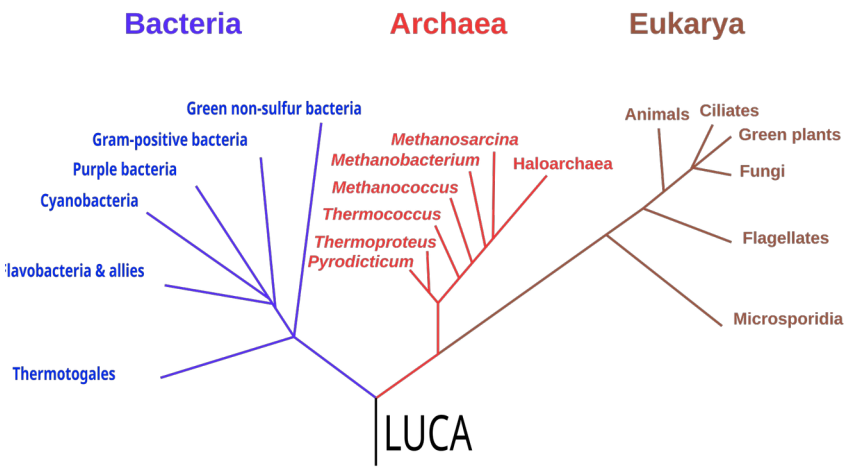
[35] https://www.britannica.com/science/primary-color



We could even form this triangle with the Tree of Life itself—what biologists refer to as the Phylogenetic Tree [36], a vast branching diagram that seeks to trace the lineage of all known life on Earth. At the base of this tree, we find a remarkable triadic structure—the three great domains of life: Bacteria, Archaea, and Eukarya. These are not just scientific classifications; they are the fundamental pillars of biology, the great ancestral branches from which all diversity of life has emerged. Each domain represents a distinct solution to the question of existence—a different way that molecular machinery has organized itself to sustain, reproduce, and evolve.

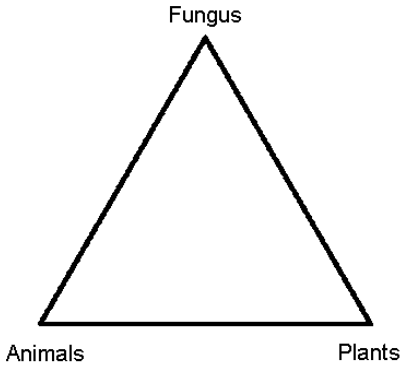
- **Bacteria** are the ancient survivors, masters of adaptation, found in nearly every environment on Earth.
- **Archaea**, once thought to be just another type of bacteria, are now understood as a separate lineage—thriving in extremes and offering clues to the earliest life.
- **Eukarya**—the domain to which all complex life belongs—plants, animals, fungi, and humans—carry within them the echoes of both Bacteria and Archaea, fused into something new.

[36] Finding Structure in the Phylogeny Search Space. Dalhousie University.
Felsenstein J. (2004). Inferring Phylogenies Sinauer Associates: Sunderland, MA.



This threefold division, then, is not just taxonomic; it is structural, evolutionary, and deeply symbolic.

If we continue expanding this idea—pushing further into the sphere of complex life—we find that the pattern persists. The trinity reappears, this time in the form of the three great kingdoms of multicellular life in the Eukarya branch: plants, fungi, and animals. [37]



This triad is not just a biological convenience—it is an evolutionary truth. These three kingdoms represent distinct strategies for life, each evolving

[37] "IUCN SSC acceptance of Fauna Flora Funga" (PDF). Fungal Conservation Committee, IUCN SSC.
2021. Archived from the original (PDF) on 2021-11-11. Retrieved 2022-03-04.

from simpler ancestors, each exploring different pathways for survival and growth. Plants, the silent alchemists, convert sunlight into food. Fungi, the hidden recyclers, decompose and redistribute the raw materials of existence. Animals, ever in motion, consume and interact, sensing and responding to the world around them.

What's more, complex life itself can be seen—if only metaphorically—as a kind of hologram. Not a hologram in the technical sense of light and projection, but rather in the structural sense: an entity composed of countless smaller parts, each alive, each carrying echoes of the whole. A single organism is not a solitary being, but a community of life—a vast symphony of cells, organelles, and even microbial companions, all working together to maintain the illusion of individuality. Our own bodies are mosaics of microbial and multicellular cooperation.

The mitochondria within our cells—descendants of once-independent bacteria—still carry their own DNA, their own evolutionary histories [38]. The bacteria in our gut outnumber our own cells and perform functions essential to our survival. In this light, we are not singular beings, but ecosystems—living holograms of life, composed of life. So even as we scale up from the atom to the organism, from the circle to the triangle, the pattern holds. The geometry of existence continues to reveal itself, not in straight lines, but in recurring forms—circles, triangles, cycles, and trinities. Each layer of life a reflection of another, fractal and self-similar, like the repeating echoes of a deeper song.

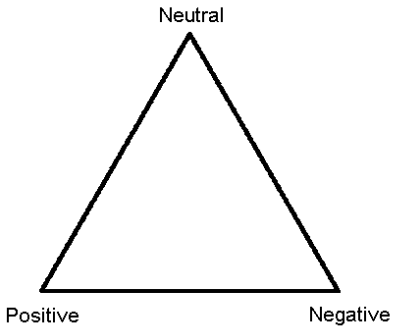
Perhaps, in seeing this, we begin to understand that life itself is a projection of structure—a sacred geometry unfolding across space and time like a building plan. It should be noted—and celebrated that science now recognizes several other branches of life within the microbial world, branches that do not fit neatly into the traditional three kingdoms of complex life. The microbiome, a vast and intricate web of microscopic organisms, reveals a diversity far beyond our early taxonomic boundaries. Entire lineages of life have been discovered that challenge our definitions and remind us of the humbling complexity of the biosphere.

And yet, for all this diversity, it is the three great kingdoms—plants, fungi, and animals—that continue to define the world of complex**,** multicellular

[38] Margulis, Lynn. Symbiosis in Cell Evolution: Microbial Communities in the Archean and Proterozoic Eons.
W.H. Freeman, 1981.

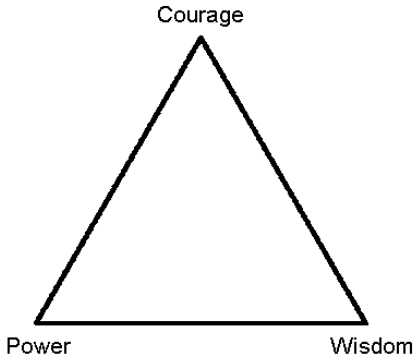
life. These are the forms we see with the naked eye, the ones that populate our forests, fields, and oceans. They are the grand expressions of life that transcend the microsphere, reaching upward and outward, weaving the visible tapestry of ecosystems across the planet.

The triangle appears not only in the physical world—in atoms, in biology, in geometry but also in the realm of pure concept, the abstract sphere of thought. Even here, we find it again: a trinity of positive**,** neutral**,** and negative—the fundamental poles of meaning, emotion, and evaluation. These are not simply linguistic categories or psychological states. They are conceptual forces, shaping how we interpret experience, make decisions, and navigate the world.



We could even substitute the trinity we've just discussed—positive**,** neutral**,** and negative—with another that resides in the moral sphere: good**,** neutral**,** and evil. And remarkably, the geometry holds. Here, too, we find a triangle of meaning—a structure that allows for contrast, complexity, and choice. Good affirms, evil opposes, and neutrality observes or balances between. This is not merely a cultural convention, but a projection of pattern into another domain. One symbolic triangle unfolding into another, each adapted to the realm it inhabits.

Let's continue on with applications in the sphere of concept.



Allow me to explain this particular trinity—a triangle of concept, of function, and of meaning. At its core, it reflects the essential ingredients required to solve a problem, complete a task, or overcome any meaningful obstacle in life.

- First, we need **power**—the ability, the means, the strength to act.
- Second, we require **wisdom**—the knowledge of what must be done, and when.
- Finally, we need **courage**—the resolve to actually carry it through.

These three qualities—power, wisdom, and courage—form a symbolic triangle. Remove one, and the structure collapses. You may know what needs to be done (wisdom), and have the strength to do it (power), but without the will to act (courage), the task remains unfinished. You may be brave and strong, but without direction, you risk becoming lost in your efforts. Or you may be wise and brave, but lacking the strength to manifest your vision, it remains only a thought.

This triangle can also be projected into another well-known trinity: mind**,** body**,** and spirit.

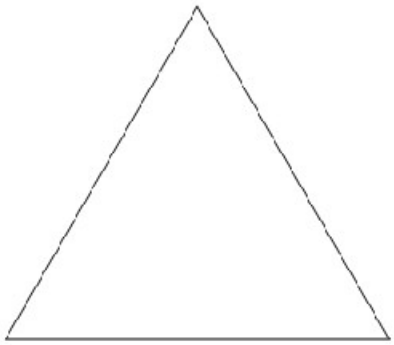
- The **mind**, aligned with **wisdom**, gives us discernment.

- The **body**, the source of **power**, enables us to act in the physical world.
- The **spirit**, our source of **courage**, animates our will and purpose.

These symbolic groupings, though ancient in language, speak to something universal. They reflect a natural and recurring pattern—one that appears not just in philosophy or myth, but in biology**,** psychology**,** and systems theory. They are not arbitrary. They are structural—emerging again and again as the minimal framework for balance and function in both the material and immaterial realms.

There is something quietly profound about this entire transformative process we've been tracing—something that speaks not only to the elegance of symbolism, but to the hidden architecture of the universe itself. What is especially fascinating is that many of the geometric shapes we've explored and will explore—the circle, the square, the star, and more—can be assembled symmetrically from the body of a triangle and vice versa.

This is demonstrated in the GIF below.

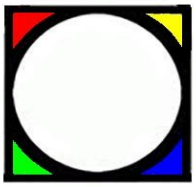


(A link to the gif if it does not work for you: https://imgur.com/a/ZP3D1No)

In this way, we begin to see that the triangle is more than just a physical or mathematical construct. It is a framework of relationship—a geometry of tension and resolution, of opposites and intermediaries—that appears in matter, in energy, in biology, and now, in ethics. It is as though the triangle is a kind of archetypal map, capable of being projected across dimensions of experience—from the subatomic to the conceptual, from the molecular to the moral. This pattern recurs again and again across disciplines and dimensions, then it may be more than just a coincidence.

It may be a reflection of something deeply embedded in the structure of the universe itself.

The Four Elements



The four elements—Earth, Water, Air, and Fire—are among the most enduring archetypes in human thought. To the ancients, these were not mere poetic abstractions, but the fundamental forces believed to compose the very fabric of existence [39]. In the traditions of alchemy, these elements were understood not as the physical substances listed on the periodic table, but as primordial principles—essential qualities that shaped the world both materially and symbolically. Each of these elements was traditionally represented by a triangle, configured in unique orientations [40].

Within the sacred symbol of the Philosopher's Stone (a square within a circle) these four elemental triangles occupy the four corners of the square, anchoring it in balance and structure. They are, in a sense, the forces that shape the transformation. Just as the triangle serves as the first stable form in geometry, these four elemental triangles serve as the symbolic scaffolding upon which the Philosopher's Stone operates. They are the shaping agents of the material world, the cornerstones of alchemical becoming.

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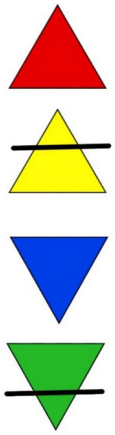
[39] Ball, P. (2004). The Elements: A Very Short Introduction. Very Short Introductions. OUP Oxford. p. 33.
ISBN 9780191578250.

[40] Holmyard, Eric J. (1957). *Alchemy*. Harmondsworth: Penguin Books. p. 149 OCLC 2080637
Aristotle. el:Περί Γενέσεως και Φθοράς/2#Κεφάλαιο 3 (in Greek)

And like the geometric forms we have already explored, these elements possess multiple layers of meaning. They can be interpreted metaphorically, spiritually, psychologically, or physically—projected across realms, just as the circle and triangle can. For the purpose of this unfolding explanation, we will focus on their alchemical symbols, and how they relate to the transformative geometry encoded in the Philosopher's Stone. When arranged into a square, the elements also reveal deeper relationships—hierarchies and dualities—depending on how they are aligned [41].

Let us begin with the vertical alignment: Earth below and Fire above.

In this alignment, Earth symbolizes the realm of matter, the grounded, structured, and inert. Fire, by contrast, represents energy—radiant, volatile, and transformative. In this configuration, we observe a duality: substance and motion, mass and force, form and flux and everything in-between.



(Starting from the top symbol)

Fire - The most elusive and mesmerizing of the classical elements—is not a substance in the conventional sense. It has no crystalline structure, no solid

41 https://en.wikipedia.org/wiki/Classical_element#/media/File:Four_elements_representation.svg

form to grasp. And yet, it is profoundly real. It is, in essence, pure energy—a manifestation of transformation, of change in its most visible and radiant form. Fire emits light, it radiates heat, it is always in motion, always in the act of becoming in some form.

Unlike the other elements, which can be held or contained, fire consumes, transforms, and then releases. It is a process rather than a product—a dance of atoms, a liberation of energy, a moment where the material world is transmuted into motion and light. At its core, all energy is movement, and fire is perhaps the most primal and immediate expression of that truth. In the presence of fire, matter undergoes a visible metamorphosis. A solid rock, subjected to sufficient heat, melts into liquid—Earth becoming Water.

That same liquid, further energized, evaporates into gas—Water becoming Air. In this way, fire acts as a catalyst, lifting each element into the next, urging it upward through the ladder of transformation . In ancient symbolism, fire is not simply destruction—it is elevation. It is the agent of alchemical change, the force that brings about the ascent of form and the release of potential. [42]

Even now, in the modern age, we recognize fire—through the lens of thermodynamics, combustion, and radiant energy—as one of the fundamental forces reshaping matter across the cosmos. From the fusion furnaces of stars to the gentle warmth of a candle flame, fire remains a symbol of both power and transition.

Air - The unseen ocean through which we move—is one of the most curious elements. It is, in general terms, more energy than matter, more motion than mass which is why it is just below fire in this alignment. It is substance so finely dispersed that it can be touched, but not held. It can be felt, but not easily seen. Though invisible to the eye, air is never truly still. It moves, it swirls, it dances across the surface of the Earth in great currents and gentle breezes.

We breathe it in and out every moment, often without noticing, and yet without it, life as we know it would vanish in an instant. Unlike the solidity of Earth or the liquidity of Water, air is elusive. We can pass through it with

[42] Mircea Eliade. (1956) The Forge and the Crucible (French: Forgerons et alchimistes) OCLC 752675854

ease, and yet it resists, flows, and exerts force. It carries sound, it disperses scent, it feeds fire, it erodes mountains over time and lifts birds into the sky.

Symbolically, air has long been associated with the mind, with thought, with spirit—those forces that are difficult to grasp yet undeniably real. It is the breath of consciousness, the medium through which signals travel, from one place to another, from one thought to the next. In many traditions, air is the element of intellect, of communication, of clarity. It occupies the space between the material and the immaterial—a realm where ideas are born, carried, and exchanged.

And so, in both science and symbol, air remains a paradox: barely substance, yet filled with power; formless, yet shaping everything it touches. It reminds us that not all that is real must be seen, and not all that moves must be measured.

Water – Fluid, reflective, essential—it is the element that flows between form and formlessness, motion and mass. In general terms, it is more matter than energy. Unlike air, which can be passed through with barely a whisper of resistance, water offers substance. It yields, but it does not vanish. It shapes itself to the vessel, yet resists intrusion.

Though heavier and denser than air, water is rarely still. It moves in waves, trickles in streams, pulses in tides. Even in its apparent calm, molecular motion stirs within it. And because it contains greater mass, it also carries more gravity, more pull—not only in the physical sense, but symbolically as well.

Water gathers. It pools and collects. Droplets coalesce, drawn together by surface tension—a subtle but powerful expression of unity. Water does not scatter like dust; it seeks togetherness, merging, absorbing, forming larger bodies. Rivers join oceans. Rain becomes rivers. It is a lesson in cohesion, in connection.

In ancient symbolism, water has long represented the emotions, the subconscious, the fluidity of life. It reflects, it nourishes, it cleanses. It can be tranquil or turbulent, still or storming—yet always it returns to flow. It wears down stone with persistence, carves canyons with time, and carries

within it the memory of Earth's deepest history. Physically, water is one of the most remarkable substances in the universe.

Its molecular behavior defies many expectations—expanding as it freezes, dissolving more substances than any known liquid and called the "universal solvent"[43], it also is sustaining every known form of life. Water, then, is not just a liquid. It is a medium of transformation, a bridge between the solid and the gaseous, between Earth and Air. It is matter in motion, ever flowing, ever changing, always seeking balance. In its depths, and in its dance, water reminds us that life is not rigid, but fluid—ever adapting, ever becoming.

Earth - Solid, still, enduring—is the elemental symbol of pure matter, of crystallization and structure. Among the four classical elements, it is the one most associated with form, with mass, with that which holds its shape and resists change. Earth, in this sense, represents the concentration of substance, the densest expression of the material world. It is the element that gives weight to reality—quite literally. Matter generates gravity, and gravity gathers.

It draws other things inward. It gives bodies their coherence and orbits their elegance. It is Earth that roots us, that binds us, that creates the framework upon which more dynamic elements can play. A compelling example of Earth's nature and its relationship to energy—is found in temperature. Consider the formation of ice crystals.

As temperature drops, molecular motion slows. The vibrant dance of atoms begins to quiet. Energy recedes, and structure emerges. What once flowed becomes fixed.

This is crystallization, and it reveals a profound truth: matter becomes Earth-like when energy is withdrawn. Temperature itself is simply the measure of movement. High temperatures mean atoms and particles are moving swiftly, colliding, vibrating. Low temperatures mean the opposite—a slowing down**,** a settling. [44]

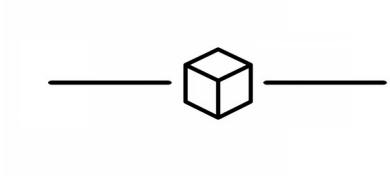
[43] Ball, Philip. Life's Matrix: A Biography of Water. University of California Press, 2001
Chaplin, Martin. Water: Its Importance to Life. Royal Society of Chemistry, 2001

[44] Atkins, Peter, and Julio de Paula. Atkins' Physical Chemistry. Oxford University Press, 2010
Halliday, David, Robert Resnick, and Jearl Walker. Fundamentals of Physics. 10th ed., Wiley, 2013

In this slowing, structure appears, ice forms, crystals take shape. The realm of Earth begins. Symbolically, Earth is zero energy and all matter—the opposite pole of Fire, which is pure energy and no fixed form. Earth is the anchor in the elemental system. It is the foundation, the stillness, the form that remains when motion ceases.

It is stone, soil, bone—the enduring skeleton beneath the surface of change. Yet even in its quietude, Earth is not lifeless. Within its depths lie the seeds of transformation—minerals, fossils, pressure-born gems. It is the incubator of life, the stage on which evolution unfolds.

It is the mother of all becoming. So, Earth reminds us that in a universe of motion and flame, there is still a need for form, for structure, for the gravitational embrace that holds the cosmos together.



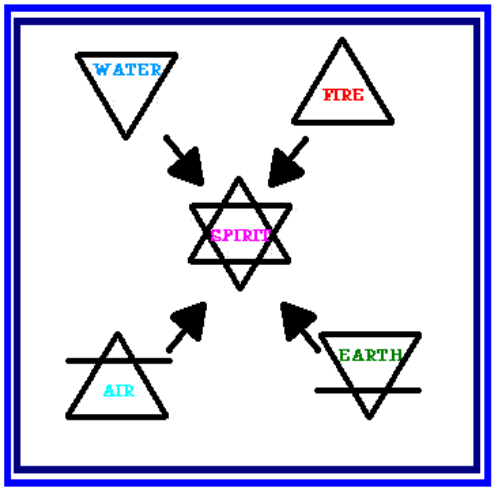
The purpose of this alignment is to show the duality of energy and matter within the elements and yet, like all true dualities, these opposites are not separate. They form a continuum—an oscillation between states that, when viewed from a higher perspective, reveals a unity. A circle. In modern physics, we might describe this same relationship as the interplay between matter and energy—two sides of the same cosmic coin, bound together by Einstein’s famous equation.

Or perhaps we might invoke the concept of space-time—a union of space and time into a single four-dimensional fabric. What once appeared as dual is now understood to be aspects of one phenomenon. And so, the alchemical model and the scientific model, though centuries apart in language and method, are both reaching toward the same underlying truth: that reality is structured by interacting polarities, and that within these interactions lies the engine of transformation. The four elements, then, are not relics of superstition, but early expressions of a symbolic science—one that

recognized in its own way that the universe is not chaos, but structured, balanced, and alive with pattern.

The reason the triangle is used to represent the classical elements in alchemy and other esoteric traditions is not arbitrary—it emerges from a deeper pattern, one that reflects both symbolic resonance and geometric structure. This pattern can be glimpsed in two ancient and sacred diagrams: Solomon's Seal, also known as the Star of David [45], and the enigmatic Metatron's Cube [46].

These symbols—shrouded in myth, layered with meaning—will be explored in greater detail in later sections. But even now, we can observe something compelling. Within their intricate interlocking forms, we begin to see the origin of the elemental triangles, and why some are depicted with lines crossing through them.

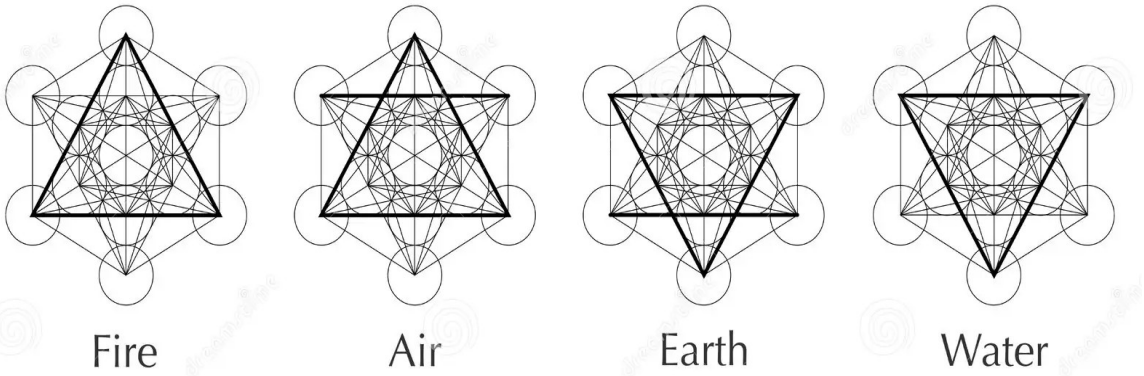


Look, for instance, at the Seal of Solomon pictured above. Two interwoven triangles—one pointing upward, the other downward—form a hexagram. This is not just a religious symbol; it is a geometric expression of duality and balance: above and below, spirit and matter, fire and water. The upward-pointing triangle is traditionally associated with Fire, the downward with Water. And when a line is drawn through them—horizontal, crossing their midpoint—it serves as a symbolic division, creating another set of opposites.

[45] https://en.wikipedia.org/wiki/Seal_of_Solomon#cite_ref-1
[46] https://i.pinimg.com/736x/51/d9/73/51d973c0eefc2f541387b99cbaa6703a.jpg

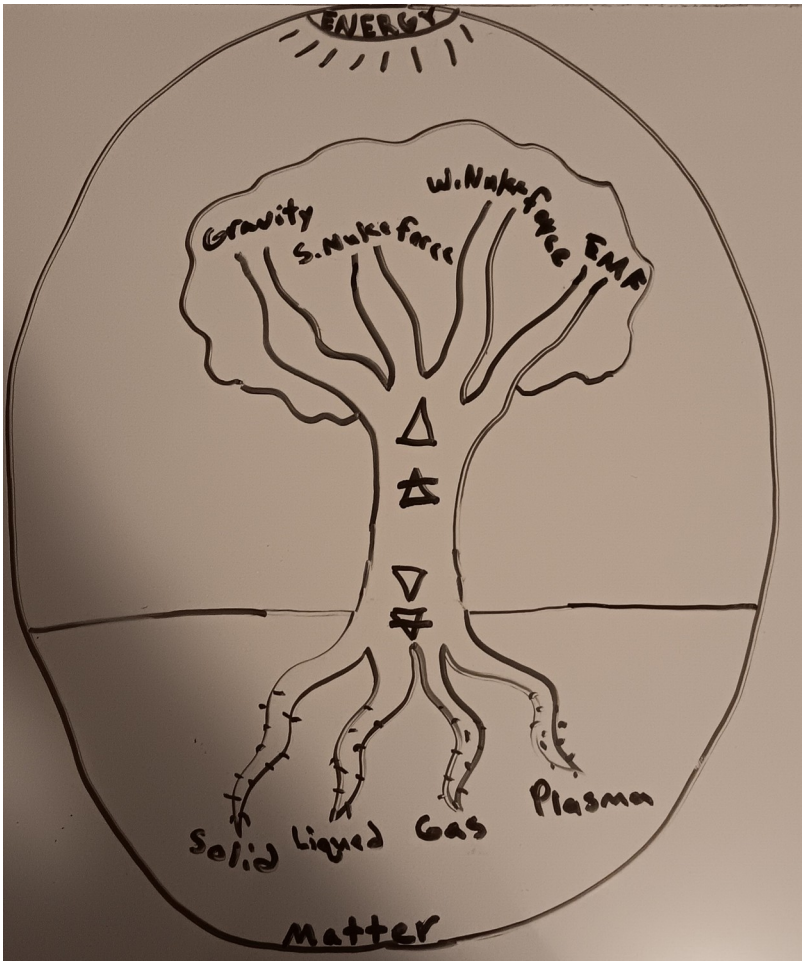
Similarly, Metatron’s Cube (pictured on the following page)—a far more complex and mystically charged figure—contains within it all five of the Platonic solids, the foundational shapes of three-dimensional space. From its elegant network of circles and lines, triangles emerge, forming the skeleton of elemental symmetry. And within this symmetry, we see why the triangle was chosen: it is not only the simplest polygon, but also the first to enclose space, the most fundamental unit of form and direction.

Metatron’s Cube:



In both symbols, the triangle appears as a primal gesture, a structural whisper of how duality, balance, and transformation are embedded in the architecture of existence. And so, when we see an elemental triangle with a line crossing through it, we are not merely looking at a graphic choice—we are seeing a symbolic inheritance passed down through mystery schools, sacred geometry, and the intuitive science of the ancients. It is geometry as metaphor, alchemical shorthand. A visual language that speaks to how energy and matter interact, how opposites merge, and how structure emerges from simplicity.

A compelling physical representation of these four primal elements—Earth, Water, Air, and Fire—can be found in one of the most familiar and profound structures in the natural world, the tree.



Within this sacred structure, the tree stands not merely as a biological entity, but as a symbolic bridge between realms—matter and energy, earth and sky, the seen and the unseen. This tree enclosed within a circle—a shape of unity, of endless return. Within that circle lies a duality: the lower half, immersed in soil and substance, represents matter; the upper half, reaching toward the heavens, toward light and motion, represents energy.

This is no arbitrary division. It is a projection of a deep truth—that existence, in all its forms, is a dance between the static and the dynamic, the formed and the flowing. The roots, hidden beneath the Earth, delve into and absorb soil and water—the classical elements of substance and nourishment. The leaves, stretched skyward, receive carbon dioxide (CO_2) and sunlight—the elements of air and fire, of transformation and breath.

Each of the four elemental triangles—ancient symbols used in alchemy—align vertically in this living diagram. Earth and Water rest below, their triangles pointing downward, anchoring us to mass and gravity, water and soil. Air and Fire rise above, their triangles upward, lifting toward movement, light and carbon dioxide. The roots, reaching into matter, correspond symbolically to the four fundamental forms of matter recognized by modern physics—solids, liquids, gases, and plasma. [47]

And mirroring them above, in the realm of energy, are the four fundamental forces of the physical universe: gravity, electromagnetism, the strong nuclear, and the weak nuclear force [48]. These are not the only forms or forces known to science, but they are the symmetrical ones—the cornerstones, just as north, south, east, and west are not the only directions, but form the essential compass. In this context, symmetry is not reduction—it is structure, a way to see order within the complexity. This alignment also evokes an ancient axiom—one that echoed across the temples and manuscripts of the ancient world: “As above, so below.”

The macrocosm and the microcosm, the great and the small, dark and light mirror each other in structure and in spirit. The branches above and the roots below form reflections of one another—fractal expressions of the same geometric law. Both reach outward, both absorb, both connect. It is a visual

[47] Atkins, Peter, and Julio de Paula. *Atkins’ Physical Chemistry*. Oxford University Press, 2010.
Hewitt, Paul G. *Conceptual Physics*. 12th ed., Pearson, 2014

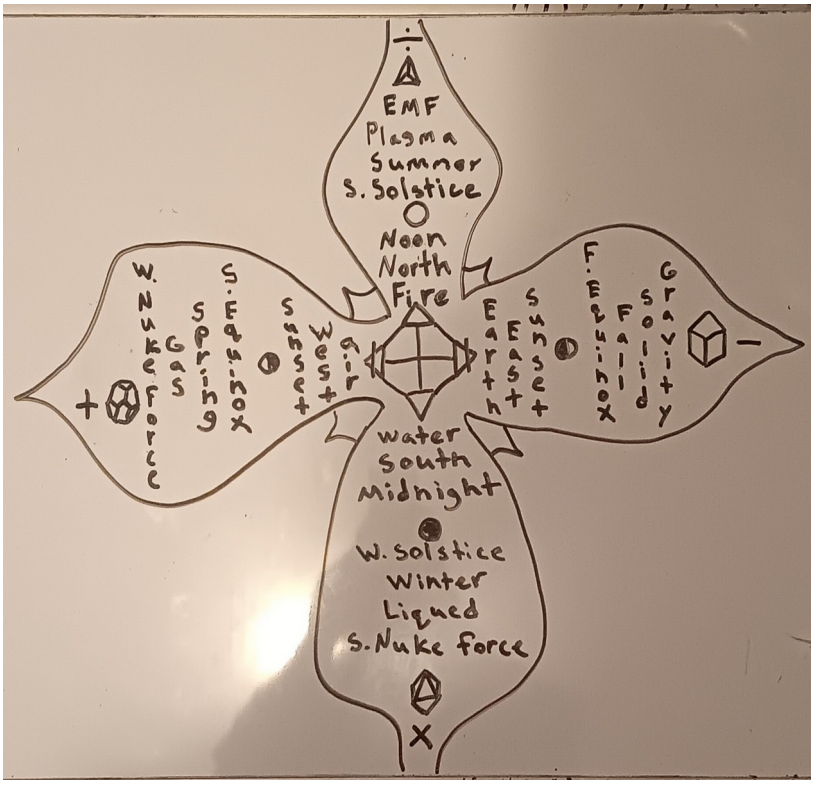
[48] Halliday, David, Robert Resnick, and Jearl Walker. *Fundamentals of Physics*. 10th ed., Wiley, 2013
Tipler, Paul A., and Gene Mosca. *Physics for Scientists and Engineers*. 6th ed., W. H. Freeman, 2007

and symbolic echo that suggests a universal pattern, repeating itself through scale and form, from stars to cells, from galaxies to trees.

Now, if we take these four elements and their respective triangles and arrange them in a compass-like orientation (displayed on the following page)—the same way we mark direction on a map—we begin to see something even more profound: a projection across multiple mediums, domains or “spheres”. These elemental forces are not locked within a single frame of meaning. They are archetypes, capable of being translated across systems just like the circle and triangle from earlier—whether into matter and motion, psychology and emotion, or spiritual and philosophical concepts. To illustrate this interconnected web of projections, I have presented them in a flower-like pattern on the following page—an artistic rendering that will help us visualize the many ways these ancient elements continue to unfold, to interrelate, and to transform, echoing across the layers of reality, much like petals radiating from a central seed.

What we are witnessing here is not simply myth or metaphor. It is the quiet geometry of nature—a language of form, encoded into the structure of everything that is.

Sacred Geometry.



Let us now take a moment to briefly explore the flower—an elegant symbolic structure composed of four elemental triangles, arranged symmetrically and united by two crossed lines. At the very center, we find a cross, reminiscent of a compass, representing not only direction, but balance and intersection—the union of opposing forces. Surrounding this core is the suggestion of a dodecahedron, a geometric shape composed of twelve faces—long associated with the cosmos, with ether, and with the sum of all other Platonic solids. It is, in many symbolic systems, the form that contains the whole—a representation of the universe itself. The two line that make up the cross could also be rearranged into the = sign from math to represent the same concept.

Let us begin with just one petal of this symbolic flower: the element of Fire, and follow it outward across its various projections—into time, space, nature, geometry, and physics. In doing so, we uncover the holographic quality of symbolic thought—how one concept, when structured geometrically, radiates meaning in many directions and through many spheres of existence.

- North: In our elemental compass, Fire is placed at the top—just as North is at the top of traditional maps. It symbolizes ascension, the zenith of energy, the culmination of transformation. It is the highest point in the vertical elemental alignment of the duality of matter and energy.

- Noon: The hour when the Sun reaches its highest point in the sky, when its energy—its light and heat—is most direct. It is the temporal mirror of Fire: the moment of maximum illumination and intensity for the day.

- Full Moon: Though the Moon generates no light of its own, it reflects the Sun's fire back to Earth. At full illumination, it becomes a symbol of projected fire, glowing with borrowed radiance—just as symbols themselves are reflections of meaning.

- Summer Solstice: The longest day of the year, when sunlight reigns supreme and Fire, metaphorically, is at its peak. It is the apex of solar influence, a time revered by ancient cultures as sacred, aligned with ritual and renewal.

- Summer: The season of warmth, of growth, of life in full expression. Fire here is not destruction, but vitality—the energy that makes photosynthesis possible, that animates ecosystems, that drives the pulse of planetary life and drives environmental transformation through the season.

- Plasma: In physics, the fourth state of matter—a superheated gas in which atoms have been stripped of electrons. It is, in essence, Fire made physical. The Sun itself is a sphere of plasma, a churning ocean of radiant heat and energy.

- Electromagnetic Force: Of the four known fundamental forces, EMF is the one most visibly connected to Fire. Light itself is part of the electromagnetic spectrum, and Fire emits both light and radiation. EMF is a projective force, radiating outward, just as Fire does.

- Tetrahedron: One of the five Platonic solids, composed of four triangular faces. In classical thought, it was associated with Fire. Though the precise rationale may be lost to time, its pointed structure, its angular energy, and its numerical harmony with Fire all suggest a resonance of form and function.

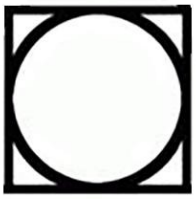
- Division: Perhaps most poetically, Fire has the power to divide. It consumes, but in doing so, it reveals. It strips matter down to its essence, separating the volatile from the fixed, the pure from the impure. This is the heart of distillation, an alchemical process by which Fire helps render a material into its three basic parts—mirroring the triangle once more.

And so, through each of these radiating projections, Fire is revealed not as a single element, but as a multifaceted force—appearing in time, in space, in matter, and in mind. Each projection is a petal of meaning, a way of seeing the same essence from different angles. In this flower, we do not merely observe ancient symbols—we see the structural language of the universe expressing itself through geometry, through symmetry, and through the enduring poetry of transformation.

Fire is but one petal on the flower of the sacred number 4.

5 awaits us.

The Square



The square—that curious and evocative emblem nestled within the larger symbol of the Philosopher's Stone—represents, in alchemical language, the culmination of transformation. It is the final product, the transmuted form, the resolution of a process that began with chaos and uncertainty and ended with structure, purpose, and new potential. Within this square resides a circle—the original material, the prima materia, still present but transformed, contained within something greater than itself. The symbolism is subtle yet profound: the square is larger, more refined, more ordered.

The circle has not been erased—it has been elevated, embedded in a new framework. In this light, the metaphor reveals its deeper layers. The Philosopher's Stone is not simply a mystical object—and is used even today in the ancient craft of Freemasonry. Represented within their body of literature and traditions in a few ways. The most prominent being the emblem of Freemasonry itself, the square and compass. [49]

[49] https://en.wikipedia.org/wiki/Square_and_Compasses

Some Lodges and rituals explain these symbols as lessons in conduct: for example, Duncan's Masonic Monitor of 1866 explains them as: "The square, to square our actions; The compasses, to circumscribe and keep us within bounds with all mankind" [50]. However, as Freemasonry is non-dogmatic, there is no general interpretation for these symbols (or any Masonic symbol) that is used by Freemasonry as a whole [51].

Freemason Square and compass emblem, showing both points of the compasses elevated above the square

The emblem itself though supposedly has no agreed upon meaning does have a connection to the template through the tools it displays. The square is the edge used in geometry to draw angles and squares, and the compass is the tool used to draw circles and curves. The compass points being elevated above the square indicating the square being within the compass or in other words a square within a circle or squared circle. The letter G has multiple meanings, representing different words depending on the context in which it is discussed.

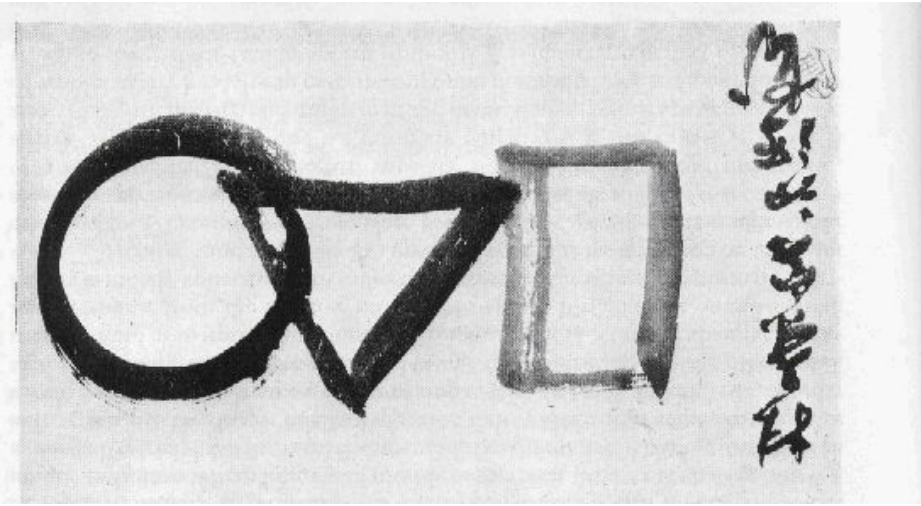
The most common is that the "G" stands for God. Another is that it stands for Geometry, and is to remind Masons that Geometry and Freemasonry are

[50] Malcolm C. Duncan (1866). "Duncan's Masonic Ritual and Monitor"
[51] Gilkes, Peter (July 2004). "Masonic ritual: Spoilt for choice". *Masonic Quarterly Magazine* (10).
Retrieved 2007-05-07.

synonymous terms described as being the "noblest of sciences", and "the basis upon which the superstructure of Freemasonry and everything in existence in the entire universe is erected. In this context, it can also stand for Great Architect of the Universe (a non-denominational reference to God).

One way in masonry this is express is through the rough stone or "Ashlar" as the masons call it—represents the outer circle—represents the raw, unshaped material of nature or of the self. Through refinement, through deliberate process, it becomes the smooth, squared stone or perfect Ashlar —ready to serve in the construction of something meaningful. A temple, perhaps. Or a life [52].

What is most fascinating is that the squared circle itself is a microcosm, a fractal, mirroring the geometry of the greater symbol it belongs to. Just as the entire Philosopher's Stone symbol contains the circle, triangle, and square, so too does the squared circle echo this triad. Its four corners, each marked by elemental triangles, surround the central circle, and together they form the square. The act of "squaring the circle", then, is a symbolic act of transformation—a process of taking what is fluid, chaotic, and undefined, and guiding it into form, into clarity, into purpose. We might liken this to sculpting—the shaping of a ball of clay into a square. The process is metaphorical, yes, but not abstract.



[52] Albert G. Mackey, *An Encyclopaedia of Freemasonry. p. 99-100* (1874, rev. ed. 1917) William Preston, *Illustrations of Masonry.* Lecture XII, p. 74 (1772, later ed. 1861)

Sengai, c 1830 Mitsu Art Gallery, Tokyo. (Japanese Zen drawing showing “creation” though a progression from the unity of the circle though the triangle to the manifest forms of the square.)

It can be applied, it has form, it has method. Alchemists referred to this work as “squaring the circle"[53], and while it may sound paradoxical, its meaning lies not in literal geometry, but in the transference of potential into actualization—across materials, across systems, even across the human soul. In the pages to come, we will examine this idea not just philosophically, but practically. We will reveal the “Philosopher’s Stones” embedded in nature, mathematics, physics, and technology. Each will have a formula, each a method, and where possible, we will demonstrate them physically.

This is where symbol meets substance. Of course, the alchemists did not stop at the external world. They looked inward as well. To Alchemists, the act of “squaring the circle” was not just an operation of matter—it was a refinement of the self.

The circle represented man, full of potential yet unfinished. The square symbolized the divine, structured and whole. To “square the circle” was to align oneself with the cosmos, to undergo an internal alchemy, a personal evolution. The great psychologist Carl Jung believed alchemy was, at its heart, a metaphor for psychological integration. [54]

The alchemists, he argued, encoded their spiritual and mental work in the language of symbols. In this light, the circle is the ego, the self in its original state. The square is the self actualized, harmonized with the archetypal forces of the unconscious. The Philosopher’s Stone, then, is the bridge—the structure that allows the human to ascend toward the divine through the process of inner transmutation.

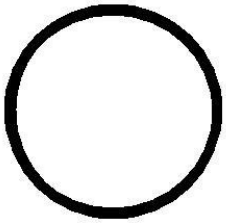
A wise inflection by Dr. Jung, however his scope was limited by the time in which he lived in. He saw the internal and thought that the core of alchemy when in reality that is only half true. As was stated at the beginning of this book alchemy is half internal and half external. The art itself is learning how

[53] https://www.learnreligions.com/squaring-the-circle-96039
[54] Jung, C.G. (1968). *Psychology and Alchemy*. Princeton University Press (Collected Works, Vol. 12)

to apply metaphors internally and externally and recognizing that possibility.

Squaring the circle—as we will see, has many different meanings and applications outside of our internal psychological mechanisms. It is conceptual and not a single defined outcome. The square is the circle transformed through structure in concept and metaphor.

The Inner Circle



The final shape in our symbolic journey is what we call the Inner Circle—a continuation of the cycle, yes, but more than that: it is a return to the beginning, now elevated, reinforced by experience, and refined by process. It is not simply a loop, but a spiral upward as it resides within the

square or finished transmutation—the ancient metaphor of growth through repetition, of evolution through recurrence. This Inner Circle represents the transmuted product—the result of the transformative process we've been tracing, not only changed, but improved. It is transmutation, not mere transformation. Transformation is change; transmutation is refinement—an intentional movement toward something more ordered, more capable, more whole.

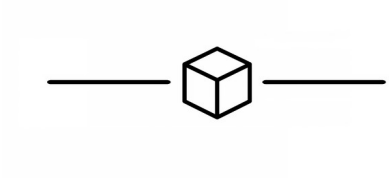
In the pages that follow, we will demonstrate this principle by using 2D geometry to generate 3D geometry—a visual echo of adding a zero to a one, transforming unity into ten. It mirrors the journey of the monad to the decad, a progression not just in number, but in structure and meaning. A circle becomes a sphere. A line becomes a plane, and a concept becomes a cosmos.

In biological terms, this same process is mirrored in reproduction. The outer circle—the organism—generates within itself a new circle, a child, a continuation. But this smaller circle is not a perfect duplicate. It carries selective traits, refined and encoded through generations of adaptation.

It is the product of natural selection, of pressures and possibilities working together to sculpt a more capable form [55]. This is the very heart of evolution—not just repetition, but repetition with advancement. The offspring begins where the parent ended, climbing a step higher on the spiral staircase of life. So too is it with the Inner Circle of the Philosopher's Stone.

It marks the restart of the cycle, but with a difference. What was once raw material has now been tempered, shaped, and tested. The next iteration begins not from the base, but from a new plateau—a stronger starting substance, already refined through one complete turn of the process. This is the promise of transmutation: that change can move upward, that matter can become meaning, and that even the simplest shapes—circles, triangles, squares—can encode the deep wisdom of nature and the architecture of becoming.

[55] https://www.britannica.com/science/evolution-scientific-theory



We have now journeyed through the core shapes of this sacred symbol—circle, triangle, square—and explored their alchemical projections. We are ready to combine them. We are ready to see the formula in action. The square, the cube (its three-dimensional projection), and the hexagon (its two-dimensional outline) will serve as our foundational outcomes—our cornerstones—for this sacred geometry of transmutation. Think of them not as rigid definitions, but as metaphors with structure—fluid enough to apply across many mediums, yet precise enough to guide meaningful transformation.

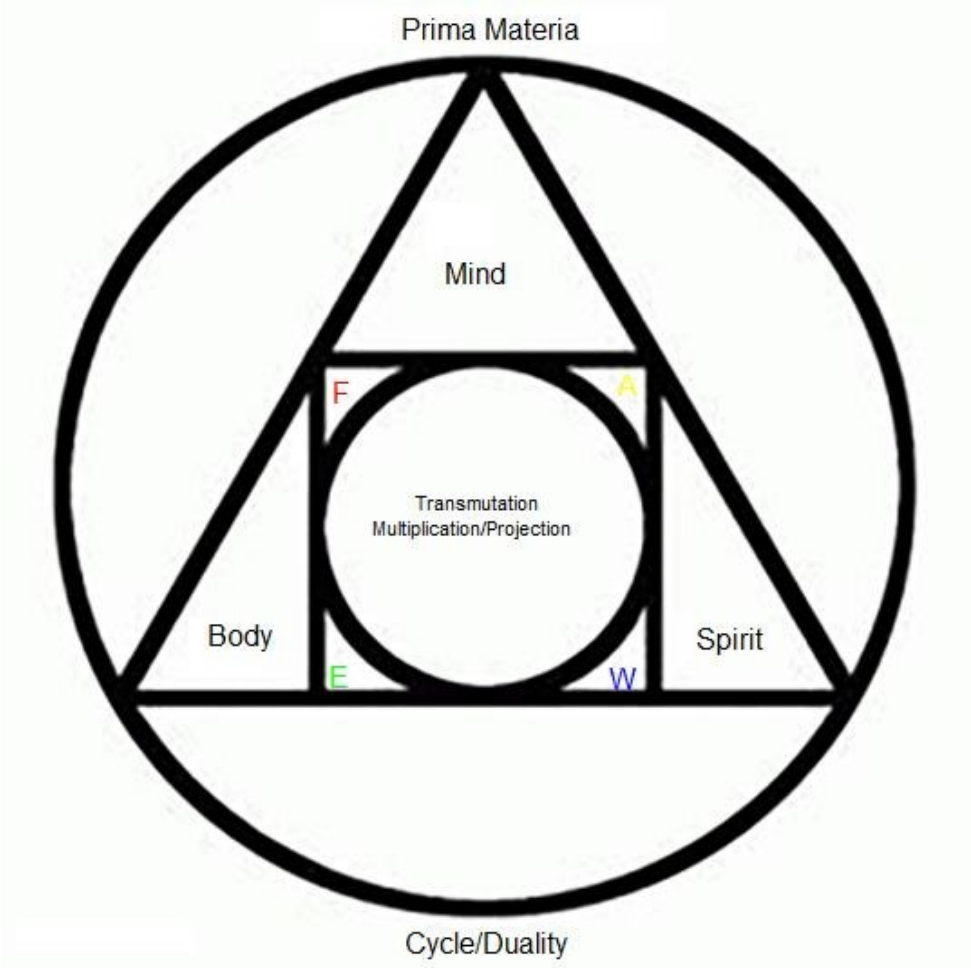
We must, as always, keep our minds open. These are metaphorical tools, and like all metaphors, they are representative, not exact. But this is not the poetry of the vague. This is the mathematics of metaphor—a system of geometric symbolism that operates not only on the page or in the lab, but in the real world, in architecture, in alchemy, and in the human spirit.

This symbol is ancient, yet it pulses with relevance. For too long it has been seen as a curiosity—assigned vague meanings and locked away behind cryptic veils. What it may actually be are universal principles, expressed through geometric forms. A conceptual stone, the divine architectural scaffolding of all transmutation.

It is in the truest sense a philosophical stone—not meant to be held, but to be understood, and applied. A universal abstract template for transformation used to build all sorts of conceptual transmutations. Now, at last, we shall put all our symbols together and begin the process of you understanding.

Understanding what I am trying to show you, how to see with the eyes of the ancients.

The image below will serve as the overarching metaphorical template of the Philosopher's Stone symbol—a profound and elegant structure through which we may explore the deep architecture of transformation. It is a lense, a map, not only of matter becoming form, but of potential becoming purpose. A language written in geometry, spoken through symbols, and echoed across nature, mind, and cosmos.



Let us now carefully examine the parts of the Philosopher's Stone symbol, and explore what each component is meant to represent. These elements are general and metaphorical, designed not to confine, but to expand—to be projected across disciplines, dimensions, and domains. Like all great ideas, their power lies in their flexibility. As we cast this symbol into different realms, the meanings will take on new forms—but the pattern, the structure, will remain.

The Circle:

This is where we begin. The circle is ancient and universal. It represents the raw material, the starting state, the whole before division. It is a cycle, a symbol of eternity, of potential, of the unformed yet complete. It is also the container, the womb of becoming.

Unification of Opposites:

The Monad—a single point, a unity—combined with the circle around it, gives rise to duality. This is the beginning of motion, the first division, the breath of opposites. Light and dark, Sun and moon, matter and energy. It is here that transformation initiates—when the stillness of the circle becomes the dance between opposing forces. The symbol of the inner and outer circle together evokes this concept: unity giving way to adversity, movement, to polarity, to creation.

The Triangle:

This is the first true geometric form, the minimum requirement to enclose space. It represents triplicates, the sacred trinity found across science, philosophy, and spirituality. To the alchemists: Salt, Sulfur, Mercury. To the Physicist: Proton, Neutron, Electron. To the seeker: Mind, Body, Spirit. It is balance, structure, and the triadic harmony that lies at the heart of stability in both molecules and myths.

The Four Elements:

The Square’s Corners, these represent the fundamental forces of movement. In classical alchemy, they are Fire, Air, Water, and Earth—agents of transformation that interact with the trinity to shape the world. In

other realms, they may represent the four cardinal directions, the four operations of arithmetic, or the four known fundamental forces of physics. What matters is not their specific names, but their role: they shape, move, bind, and divide.

The Square:

The Transmuted Form, at the heart of the Philosopher’s Stone is the square —the final product. This is the refined material, the completed process, the stable, usable structure. It is the rough stone made smooth, the circle made linear, the child matured into adult. The square, like the cube that projects from it in three dimensions, represents completion, structure, and purpose. It is not the end of the journey—but the moment when form has emerged from chaos.

The Inner Circle:

Multiplication and Projection, contained within the square is the inner circle —a symbol of continuity and repetition, of seed within fruit. This inner circle represents multiplication—the idea that transformation begets more transformation. The circle has come full circle so to speak and a new circle is born. In some cases, this is biological reproduction with inherited genetic traits contributing to evolution being the upward spiral of transmutation. In mathematics, it is iteration across spacial dimensions, Using two-dimensional geometry to create three-dimensional geometry. In metaphor, it is the holographic principle: the pattern repeats, reflecting the whole in every part.

These six steps form the six sides of a metaphorical cube or hexagon, keeping the symbolism and goal of the process represented in

totality. The entire process and this book will act as a hologram for these concepts.

Now that we have constructed our symbolic apparatus, we may begin to multiply it and then project it. The Philosopher's Stone, in this light, becomes a kind of symbolic engine—one capable of transforming not only matter, but meaning. Each time we find it operating in a new realm, it acts as a proof of concept, deepening our understanding and increasing the potency of the metaphor. The more "stones" we uncover—the more instances where this template holds true—the more powerful the overall structure becomes.

Projection, then, is the depth of the symbol's resonance and ability to expand across realms. Multiplication is its ability to reproduce itself over and over again. Now, we turn to our first example—perhaps one that is already familiar to many. It appears on flags, on temples, in sacred books and ancient architecture. Some call it the Star of David.

To others, it is known as...

The Seal of Solomon

Solomon’s Seal, known to many as the Star of David, has long been revered as a symbol of deep spiritual significance. Across cultures and centuries, it has been interpreted as a representation of the human spirit, of divine union, of the bridge between the earthly and the celestial [56]. But beyond its religious and mystical associations lies something even more enduring—geometry. Despite its sacred overtones, we will approach this symbol as a kind of baseline structure—a geometric template through which we can project our evolving understanding of the Philosopher’s Stone.

In this context, Solomon’s Seal becomes not just a religious icon, but a sacred geometric map, one that elegantly expresses the union of opposites, the harmony of form, and the interplay between transformation and balance. It may surprise us to learn that the symbol of the Philosopher’s Stone—with its intricate interplay of circle, triangle, and square—is itself a kind of projection of Solomon’s Seal. Though their symbology differs, their essence is aligned. Both encode a fundamental truth: that transformation arises through symmetry, through the merging of forces once seen as separate.

And so, we begin with Solomon’s Seal—not only for its historical significance, but because it offers us a structural key.

It will be the starting geometry for our exploration of symbolic and mathematical projection. Through it, we will trace the way the Philosopher’s Stone emerges, translates, and evolves—not just as symbol, but as an abstract template for universal transformation. Now we’re going to put our abstract template to the test and our first test is going to be basic geometry. We’re going to take our six-step formula and apply it to two-dimensional geometry and transmute it into three-dimensional geometry, we are going to bring through the process of Ascension and use it as a chariot from one “realm” to another.

Like our monad’s journey. Think of it as adding a zero to the end of our 2D geometry, where 2D represents 10 and 3D would be 100 metaphorically. The point of this exercise is to show you that these symbols are not arbitrarily picked for their aesthetic or design purposes and serve an actual utility in their form.

[56] https://www.jewishencyclopedia.com/articles/13843-solomon-seal-of https://en.wikipedia.org/wiki/Seal_of_Solomon

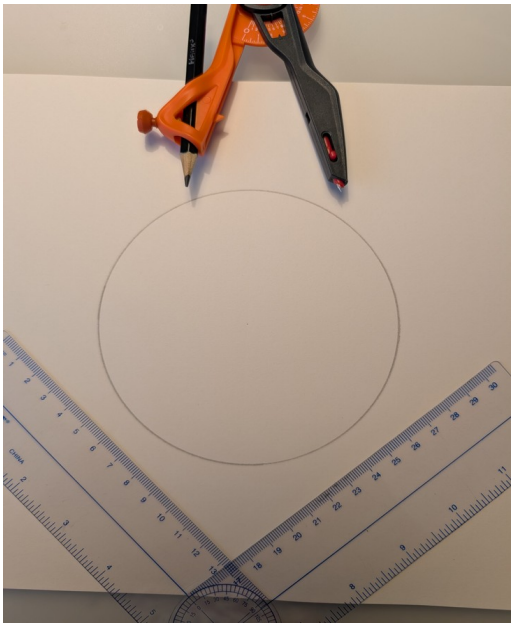
Below I have provided a video explanation to further elaborate this.

https://music.youtube.com/watch?v=poZj8Zh3OP8&list=SE

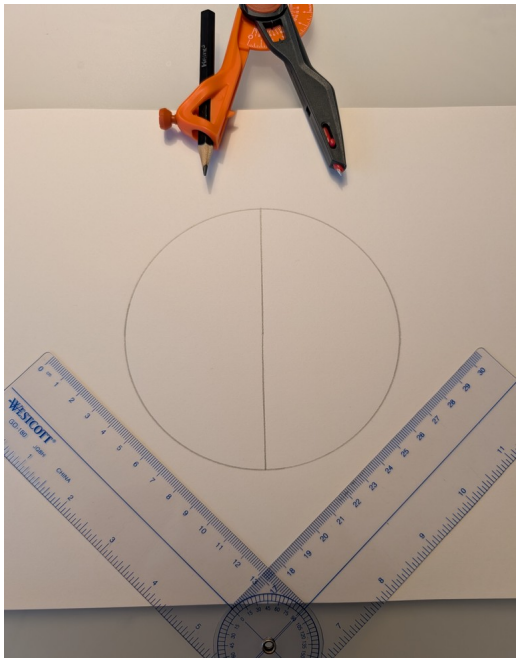
The explanation starts at 25:50 and goes for about 2 minutes. It is well worth the watch for some general knowledge about sacred geometry. The video itself is a fantastic starting point for this subject. I will detail the relevant parts below:

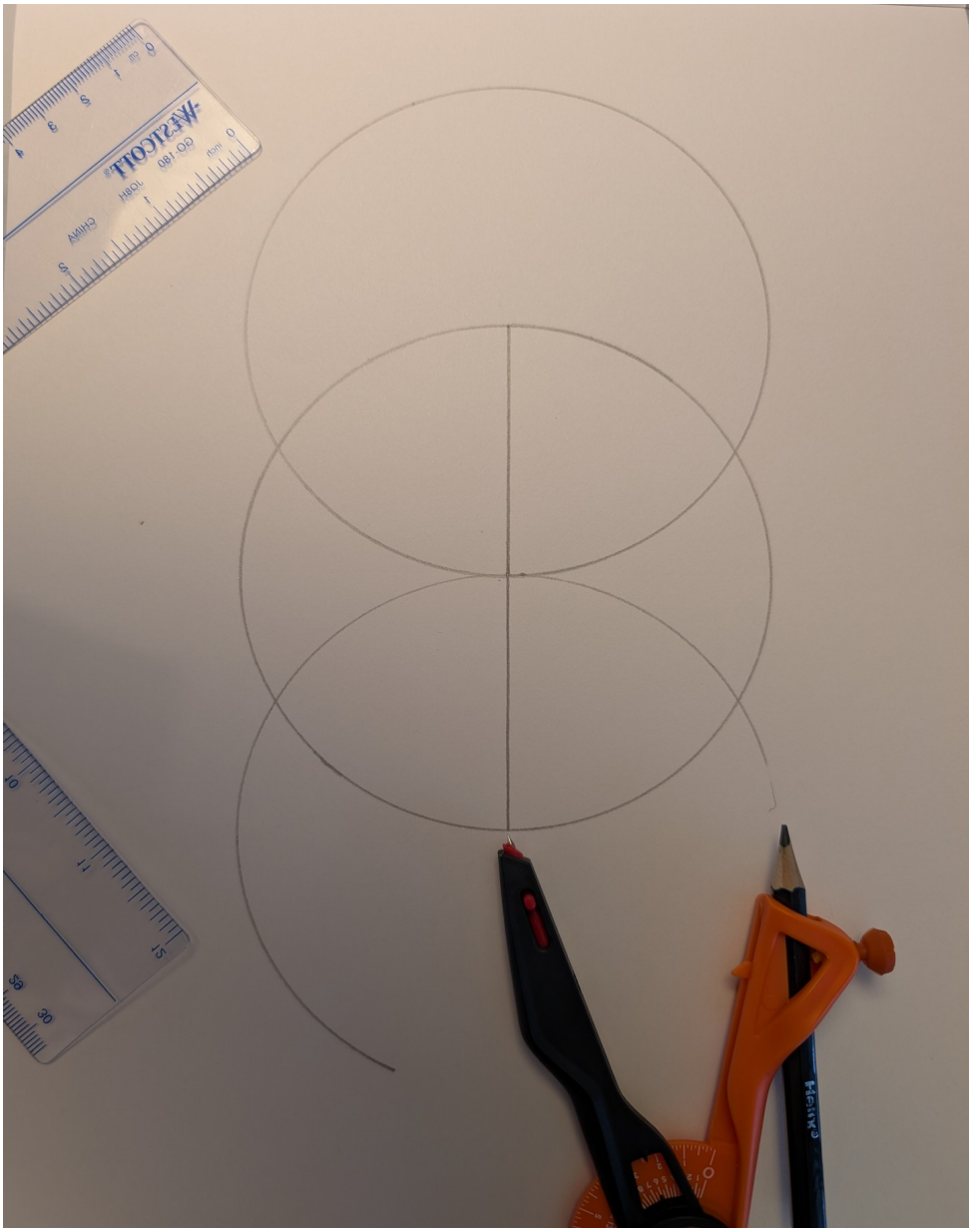
Let’s see what shape our template creates. For this we will need the tools of the freemason, the tools of geometry, a square and protractor. Lets "square the circle" with them.

1. Circle: We start with a central point and then draw a circle ventering around it with our protractor. A monad.



2. Unification of Opposites: Now we split the circle into two halves, combining curves and straight lines, protractor and square.

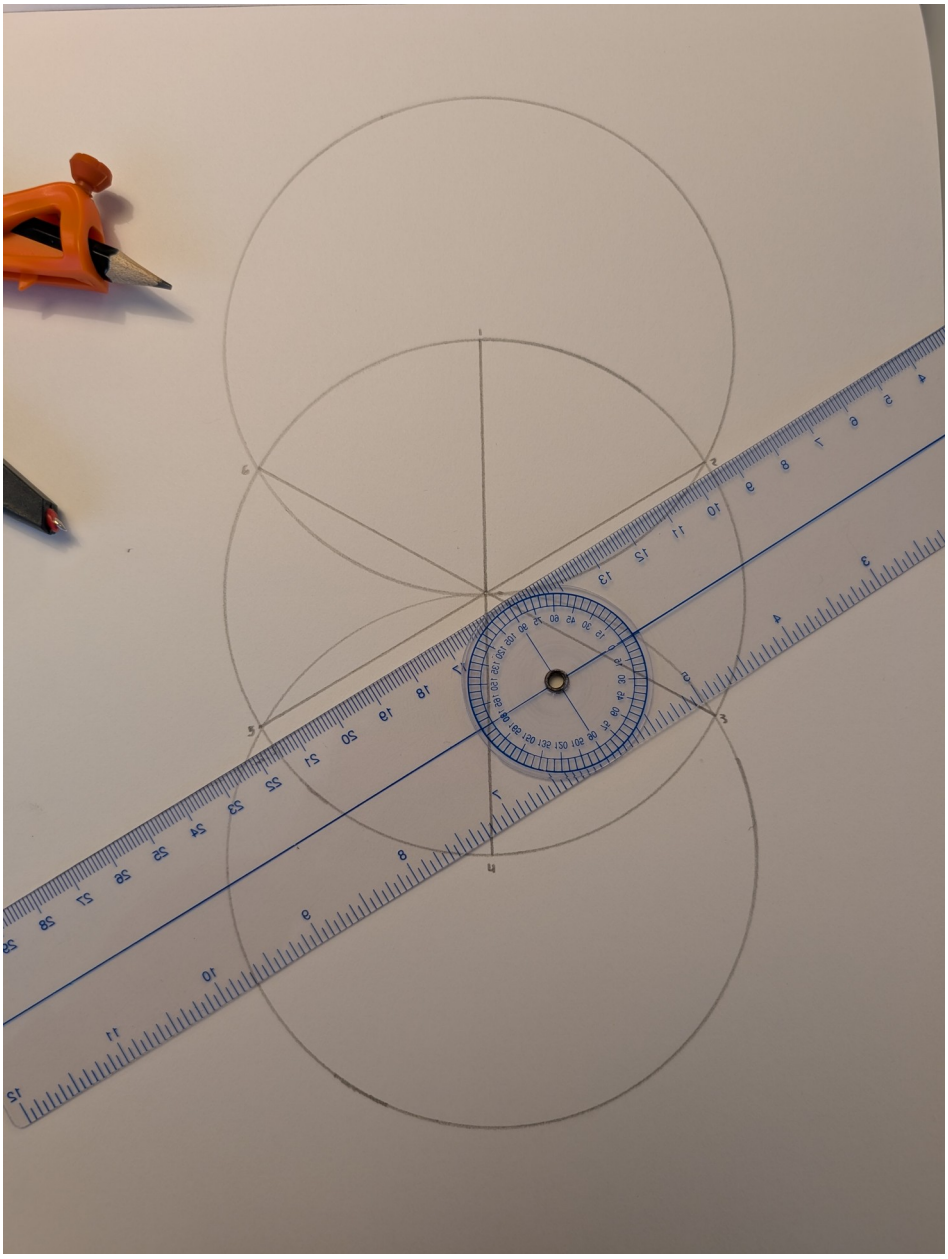




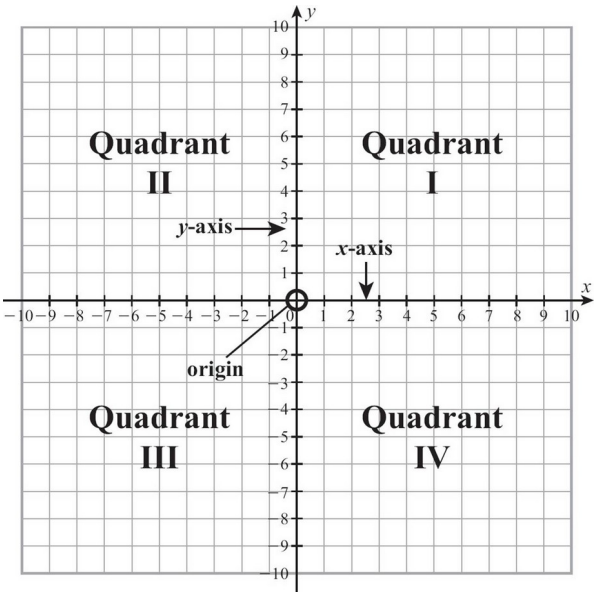
We keep extending this duality by using the radius of our original Circle and drawing two new circles using the end of the lines on each side of our original as central points for two new circles.

3. Triangle: These two new circles when combined with the original equal three circles or a trinity. These three circles form four

interesting lines between them. If we draw two straight lines between those intersections connecting them to the central point of our original circle we have three lines within the circle that form six triangles.

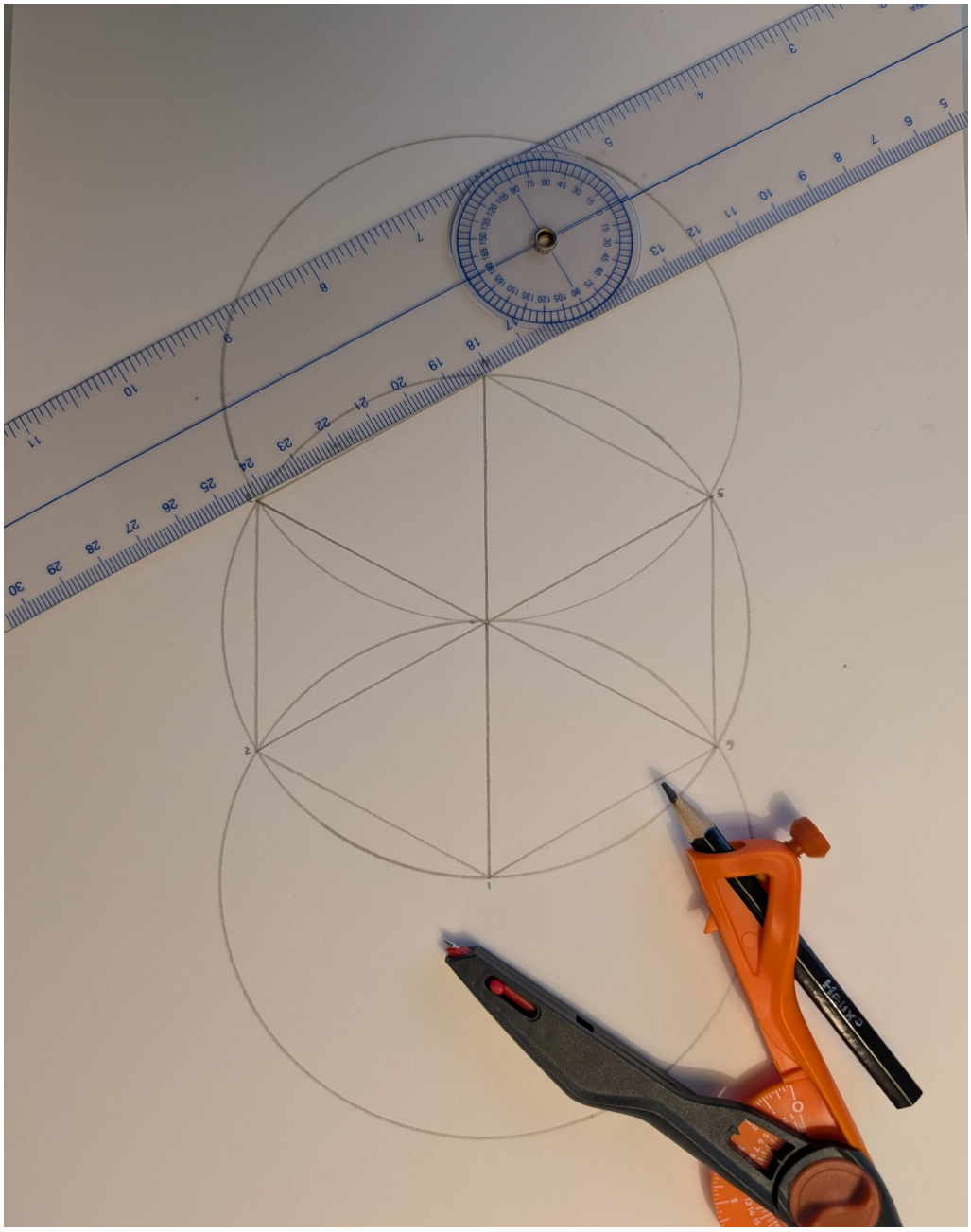


4. Four Elements: The 4 quadrants or directions on a 2D plane or 2D geometry. Which are the negative and positive x and y quadrants and axis lines of 2D space.

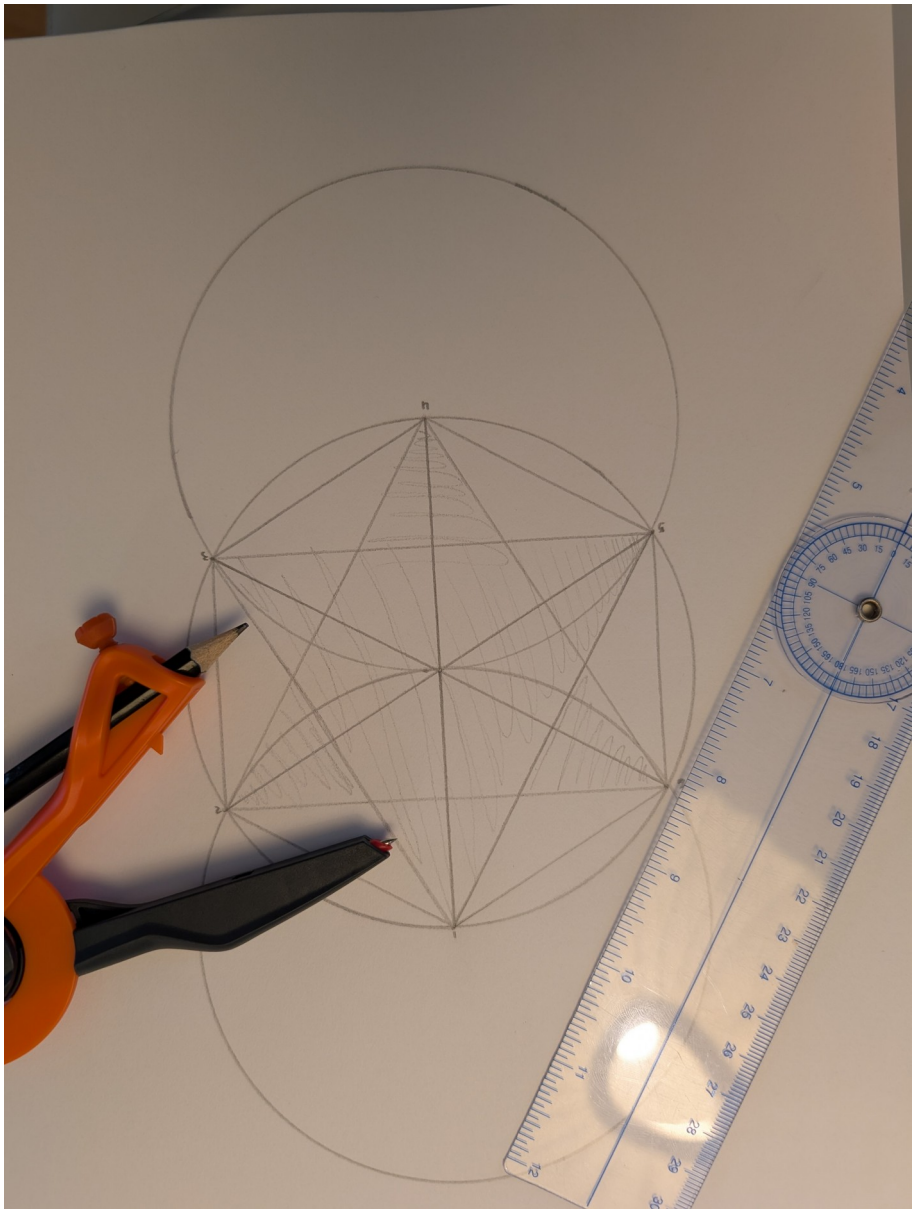


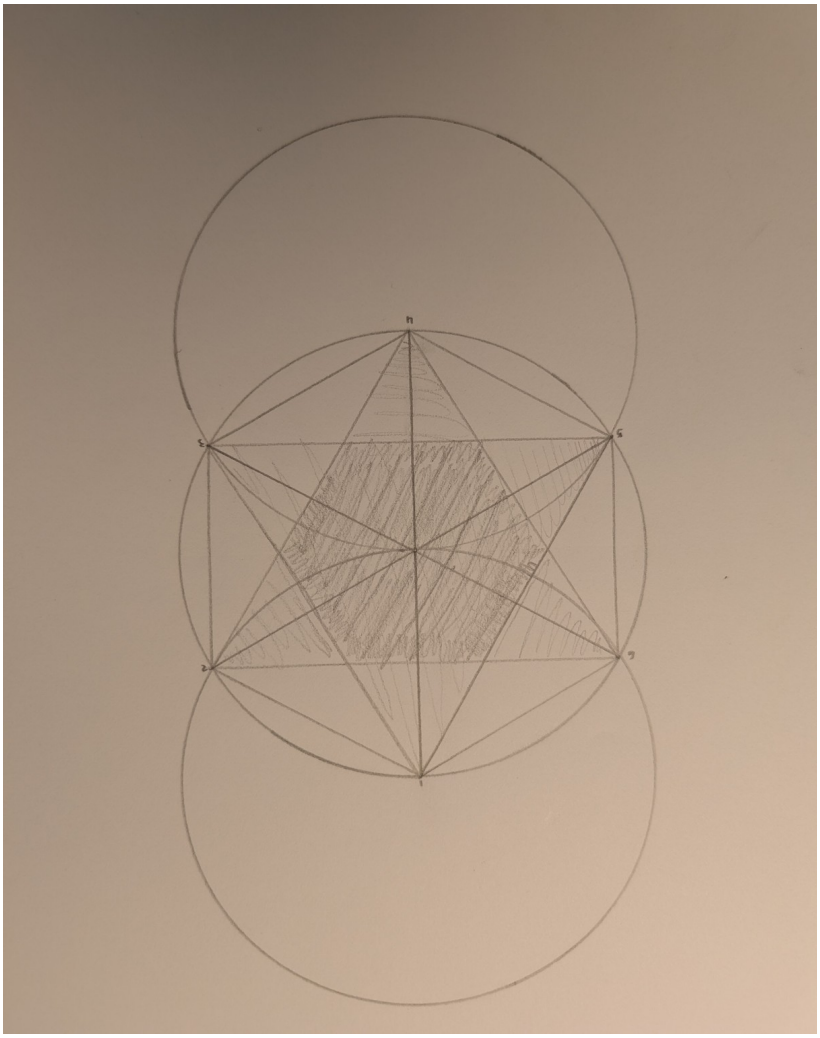
5. Square: We're going to connect our six points from our triangles to each other to form a hexagon. This is significant because a hexagon if you look at it in that picture is a cube looking dead on to one of its corners. The reason we have not formed a square is because the point of this process is to ascend from 2D geometry into 3D. Thus instead of forming a square we form its 3D counterpart, a cube.

   Now that we have formed a six sided shape connected by three lines we have effectively created the three necessary axis (X, Y and Z) for three dimensional geometry. Also we have made the image of a cube or a three dimensional square. We have squared the circle. We have ascended from 2D geometry into 3D using our abstract template.

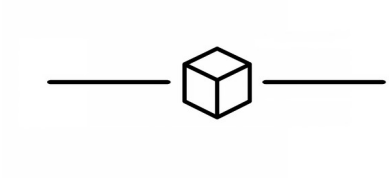


6. Inner Circle: Multiplication, Projection and Hologram. Now we have squared the circle and can use it as our new base. We do this by going back to our first step, unification of opposites. By connecting the alternating vertices of the hexagon the seal of Solomon is formed. Now just like the Philosopher's Stone template, we have a new starting point in the cube to begin a new process of ascension.





Within that seal a new hexagon emerges creating an As above, so below reflection. And we repeated the process to do it. Just as the video I provided explained that once you create the hexagon you can take its outer points and connect them to get another Seal of Solomon. You can also do this process on the inside to make smaller ones. This process is a literal hologram or fractalization and can be repeated infinity.



We began with the circle—the most fundamental of forms, the symbol of unity, of origin, of wholeness. From that humble shape, we have constructed something truly remarkable: a kind of fractal holographic engine of ascension, encoded in geometry, a template for transmutation. Through this symbolic architecture, we have revealed a profound truth: that from a single geometric principle, one can generate infinity. Take, for instance, the hexagon—born from the simple division and projection of the circle in the same fashion we proceeded from monad to decad earlier.

Within it lies the key to further generation: project its sides outward, and you form another hexagon. Do it again, and a third emerges—each nested within the other, expanding or contracting according to your frame of reference. This recursive process—macro, meso, micro—mirrors the ancient maxim, **“**As above, so below**.”** The universe echoes itself at every scale. The structure of a snowflake, the orbit of electrons, the spiral of galaxies—each a reflection of the same sacred symmetry.

We used the symbol as a metaphorical vehicle between mathematical dimensions.

Another name by which this ancient symbol came to be associated is the Merkabah [57]—a word that, like the symbol itself, carries layers of meaning across cultures and time. The interpretations of the Merkabah are varied, ranging from theological to mystical to mathematical. But for our purposes, we will focus on one particularly resonant definition: the Merkabah as a “vehicle”—a chariot of consciousness, designed not for terrestrial travel, but for passage between realms. This idea is deeply significant to the concept of the Philosopher's Stone.

[57] Brown; Driver; Briggs; Gesenius (1988). "Hebrew Lexicon entry for Merkabah". The Old Testament
Hebrew Lexicon. Archived from the original on 2011-09-27. Retrieved 2010-10-09.

For just as a chariot allows a traveler to move across physical distances, so too will we be using our geometric template—the Philosopher's Stone—as a vehicle of projection, to carry meaning, transformation, and understanding from one domain to another. We are constructing a kind of metaphysical architecture, a symbolic engine capable of spanning the distances between matter and spirit, between concept and form, between microcosm and macrocosm. But before we build this chariot, we must understand its origin. We have, in our template, the abstract blueprint—a symbolic map composed of circle, triangle and square. Each shape serves as a structural beam in the architecture of transmutation.

However even before that let us first and foremost familiarize ourselves with the history of the Merkabah—where it came from, what it meant to those who first spoke its name and why it continues to echo through mysticism and metaphysics as a symbol of journey, elevation, and transmutation. Because to understand the vehicle, we must understand the voyage—and to build the vessel, we must know the forces it is meant to carry us through.

The *Merkabah* (also spelled "Merkabah") is a mystical and spiritual concept that originates in Jewish Kabbalistic teachings [58]. It refers to the "chariot" or "vehicle" used by divine beings, particularly in visions of the prophet Ezekiel in the Hebrew Bible. The term itself is often translated as "chariot," but in mystical contexts, it represents a divine vehicle that carries the soul to higher spiritual realms or dimensions. In Kabbalistic and esoteric traditions, the Merkabah is also seen as a symbol of the union of the body, mind, and spirit, and in the new age spiritual communities represents the balance of energies that allows one to connect with higher consciousness, enlightenment, or divine presence (sound familiar?). [59]

[58] Orlov, Andrei A. (2007) ism to Merkabah Mysticism: Studies in the Slavonic Pseudepig study of Judaism. Vol. 114. Leiden: BRILL. p. 224. "Howeve corpus of the Merkabah literature was composed in Israel in t this tradition can be found also in the literature of German H dieval Kabbalistic writings (the Zohar).

[59] https://buddhaandkarn

It is often depicted as a star-shaped geometric form made up of two intersecting tetrahedrons, symbolizing the harmony of opposites, such as the masculine and feminine, or the spiritual and material worlds. The Merkabah is also associated with protection, spiritual ascension, and the activation of inner energies. Practitioners may use meditation or visualization techniques focused on the Merkabah to achieve these spiritual states. In this context of the *Merkabah*, the terms "chariot" or "vehicle" symbolize a means of transport, not in a physical sense, but in a spiritual or mystical one.

The idea is that the *Merkabah* serves as a vehicle that facilitates the soul's journey or ascent to higher planes of existence or consciousness. This "chariot" enables the individual to transcend the material world, access divine realms, and connect with higher spiritual forces (unconfirmed). The concept originates from the vision of the prophet Ezekiel in the Hebrew Bible, where he describes a divine vision of a heavenly chariot being carried by angels, symbolizing the presence of God [60]. In this mystical interpretation, the *Merkabah* represents an inner vehicle or mechanism that allows the soul to travel through or beyond the physical world, facilitating spiritual enlightenment, protection, and the ability to encounter divine wisdom.

The "vehicle" is thus seen as a metaphysical tool, one that aids in accessing spiritual dimensions or in facilitating the experience of divine presence, rather than a literal, physical means of transportation. All of those definitions of the symbol fit our overall template. Transcending different spheres like a vehicle or chariot, projection, a tool for ascension, used to encounter Divine wisdom, expressed geometrically, etc. It is described as a vehicle of light, carrying the prophet Ezekiel into heavenly realms.

It is not only a symbol, but a means of ascension—a conceptual technology for reaching beyond ordinary perception. The word Merkabah or Merkava - Hebrew 'Chariot' or 'to ride an animal, in a chariot' - is used in the Bible (Ezekiel 1:4-26) to refer to the throne-chariot of God, the four-wheeled vehicle driven by four Cherubim, each of which has four wings and four faces (of a man, lion, ox, and eagle).

[60] Ezekiel 10:14

(A traditional depiction of the chariot vision, based on the description in Ezekiel, with an opan on the left side. Notice the base symbolism, two circles one within another and both connected (inner/outer circle), 4 animals or elements and together with god above they form a trinity or triangle.)

Merkabah/Merkavah Mysticism (or Chariot mysticism) is a school of early Jewish mysticism, c. 100 BCE-1000 BCE, centered on visions such as those found in the Book of Ezekiel chapter 1, or in the hekhalot ("palaces") literature, concerning stories of ascents to the heavenly palaces and the “Throne of God”. The main corpus of the Merkabah literature was composed in Israel in the period 200-700 CE, although later references to the Chariot tradition can also be found in the literature of the “Chassidei Ashkenaz” in the Middle Ages. A major text in this tradition is the Maaseh Merkabah (Works of the Chariot).

“*According to the verses in Ezekiel and its attendant commentaries, the analogy of the Merkabah image consists of a chariot made of many angels being driven by the "Likeness of a Man." Four angels form the basic structure of the chariot. These angels are called the "Chayot". The bodies of the "Chayot" are like that of a human being, but each of them had four faces, corresponding to the four directions the chariot can go (north, east*

south and west). The faces are that of a man, a lion, an ox (later changed to a child or cherub) and an eagle.

Since there are four angels and each has four faces, there are a total of sixteen faces. Each of the hayyot angels also has four wings. Two of these wings spread across the length of the chariot and connect with the wings of the angel on the other side. ***This creates a sort of 'box' of wings that forms the perimeter of the chariot*** (Exactly the same way the four elemental triangles in the template form the square).

*With the remaining two wings, each angel covers its own body. Below, but not attached to, the feet of the hayyot angels are other angels that are shaped like wheels. These wheel angels, which are described as "****a wheel inside of a wheel****", are called "ophanim" אופנים (lit. wheels, cycles or ways). These wheels are not directly under the chariot but are nearby and along its perimeter.*

The angel with the face of the man is always on the east side and looks up at the "Likeness of a Man" that drives the chariot. The "Likeness of a Man" sits on a throne made of a substance like "sapphire". The Bible later makes mention of a third type of angel found in the Merkabah called "seraphim" (lit. "burning") angels. These angels appear like flashes of fire continuously ascending and descending.

These seraphim angels power the movement of the chariot. In the hierarchy of these angels, hayyoth are the highest, that is, closest to God, followed by the ophanim, which are followed by the seraphim [61] *The chariot is in a constant state of motion, and the energy behind this movement runs according to this hierarchy. The movement of the ophanim is controlled by the "Living creatures", or Hayyot, while the movement of the hayyot is controlled by the seraphim.*

The movement of all the angels of the chariot is controlled by the "Likeness of a Man" on the Throne." [62]

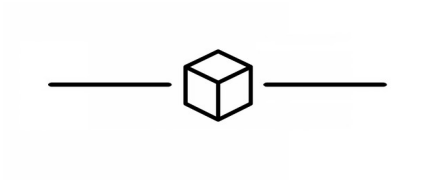
Let's take a closer look at this "Merkabah" with a summarization of The Chariot vision through the eyes of what is called "Chassidic philosophy". In this perception it explains that Merkabah is a multi-layered analogy that offers insight into the nature of man, the ecosystem, the world, and teaches

[61] https://www.sefaria.org.il/Mishneh_Torah%252C_Foundations_of_the_Torah.2.7?lang=he
[62] https://en.wikipedia.org/wiki/Merkabah_mysticism

us how to become better people. The four Chayot angels represent the basic archetypes that God used to create the current nature of the world. Ophannim, which means ways, are the ways these archetypes combine to create actual entities that exist in the world. For instance, in the basic elements of the world, the lion represents fire, the ox earth, the eagle wind, and the man water.

However, in practice, everything in the world is some combination of all four, and the particular combination of each element that exist in each thing are its particular Ophannim or ways. In another example, the four Chayot represent spring, summer, winter and fall. These four types of weather are the archetypal forms. The Ophannim would be the combination of weather that exists on a particular day, which may be a winter-like day within the summer or a summer like day within the winter or whatever.

It is apparent that these three “chayot” have the same symbolic function as the alchemical elements in our own template. Interchangeable symbolic representations of the four foundational forces, directions, element, ECT. Combined with the description of "a wheel inside a wheel" (inner and outer circle) you can see the similarities start to line up.



In the language of the alchemists and the cosmologists of old, this grand procession—the unfolding of one sphere of existence into the next—was known as *The Great Chain of Being* [63]. It was a vision of the cosmos as an unbroken continuum, each realm linked to the one above and below it in a luminous sequence of being. From the densest matter to the most refined spirit, from Earth to the stars, the ancients imagined all of creation

[63] Lovejoy, Arthur O. (1960) [1936]. The Great Chain of Being: A Study of the History of an Idea. Harper.
https://en.wikipedia.org/wiki/Great_chain_of_being#cite_ref-2

connected by this radiant thread. To them, the Great Chain was not merely a poetic image—it was a map of transformation, a reminder that nothing in the universe stands apart.

Every link is bound to another through the same immutable laws, the same unfolding geometry of order and ascent. What they intuited through symbol and myth, we now glimpse through the lens of science: the cosmos itself is a single, continuous fabric of energy and matter, life and mind—each link giving rise to the next in an eternal chain of becoming. The concept of the Great Chain is an important symbol in alchemy across the ages. It originates with the legendary ancient Greek poet Homer, the writer of the Iliad and the Odyssey.

Although Homer only uses once-in the Iliad-the image of a great chain hanging from heaven and connecting the human and the divine, this image has inspired all traditions since, with Plato before and Macrobius after Christ, up to the middle ages with Ficino and Valeriano up to Kirchweger and Goethe. Though the Golden Chain or 'Catena Aurea' was coined by Homer and was used as a reference from the Old Greek throughout the middle ages, it really flows into the processes of Alchemy such as we find in Rosicrucian and Hermetic tradition, and in fact we find symbolic references even in the Bible.

1579 drawing of the Great Chain of Being from Didacus Valades, Rhetorica Christiana. Notice the squared circle symbol on the lowest level and the monad beside it. This positioning is meant to represent the geometric base the chain arises from which is why it is directly linked to those symbols in the illustration.

To them, the Great Chain was not merely a poetic image—it was a map of transformation, a reminder that nothing in the universe stands apart. Every link is bound to another through the same immutable laws, the same unfolding geometry of order and ascent. What they intuited through symbol and myth, we now glimpse through the lens of science: the cosmos itself is a single, continuous fabric of energy and matter, life and mind—each link giving rise to the next in an eternal chain of becoming. The real alignment however comes within the number of spheres within this great chain...six. [64]

The Great Chain of being links **God, angels, humans, animals, plants, and minerals**. The links of the chain are God at the top, above angels, which like him are entirely spirit, without material bodies, and hence unchangeable. Beneath them are humans, consisting both of spirit and matter; they change and die, and are thus essentially impermanent. Lower are animals and plants. At the bottom are the mineral materials of the earth itself; they consist only of matter.

Thus, the higher the being is in the chain, the more attributes it has, including all the attributes of the beings below it. The minerals are, in the medieval mind, a possible exception to the immutability of the material beings in the chain, as alchemy promised to turn lower elements like lead into those higher up the chain, like silver or gold.

There is a similar chain in the cosmology of alchemy, The Golden Chain of Homer:

[64] Wheeler, L. Kip. "The Chain of Being: Tillyard in a Nutshell". Carson-Newman University.

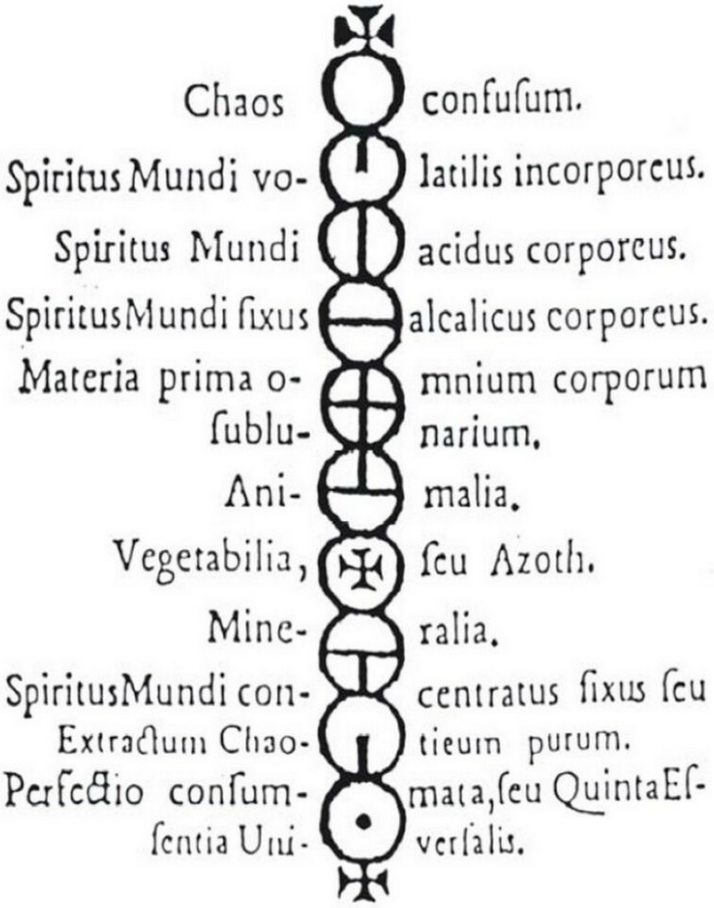
Aurea Catena Homeri.

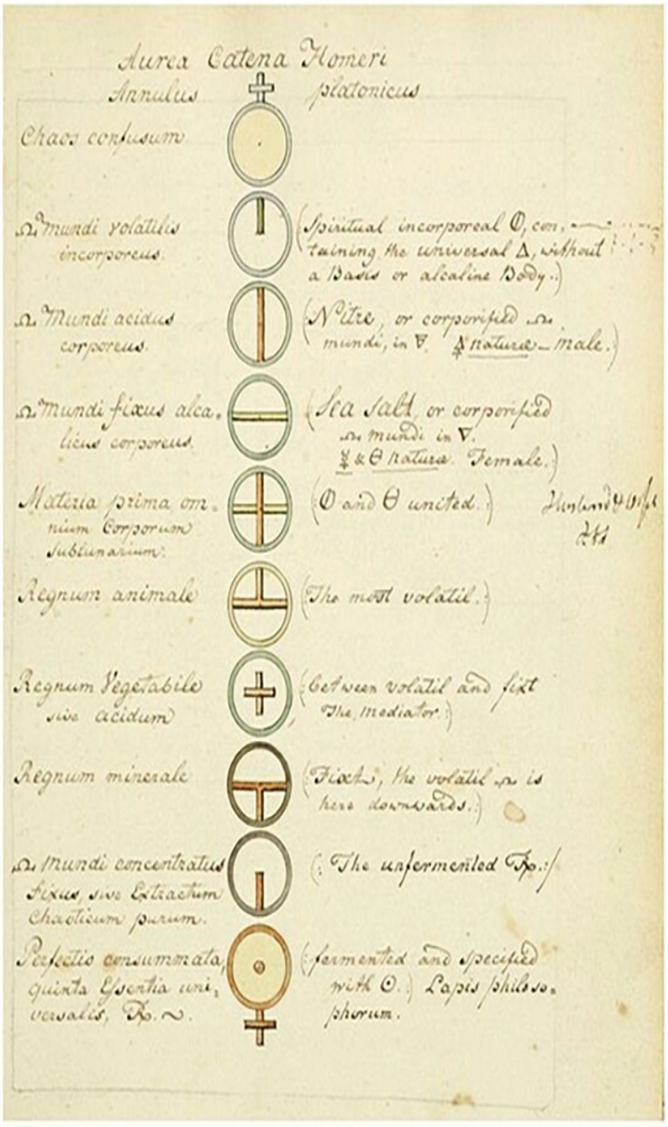
* * *

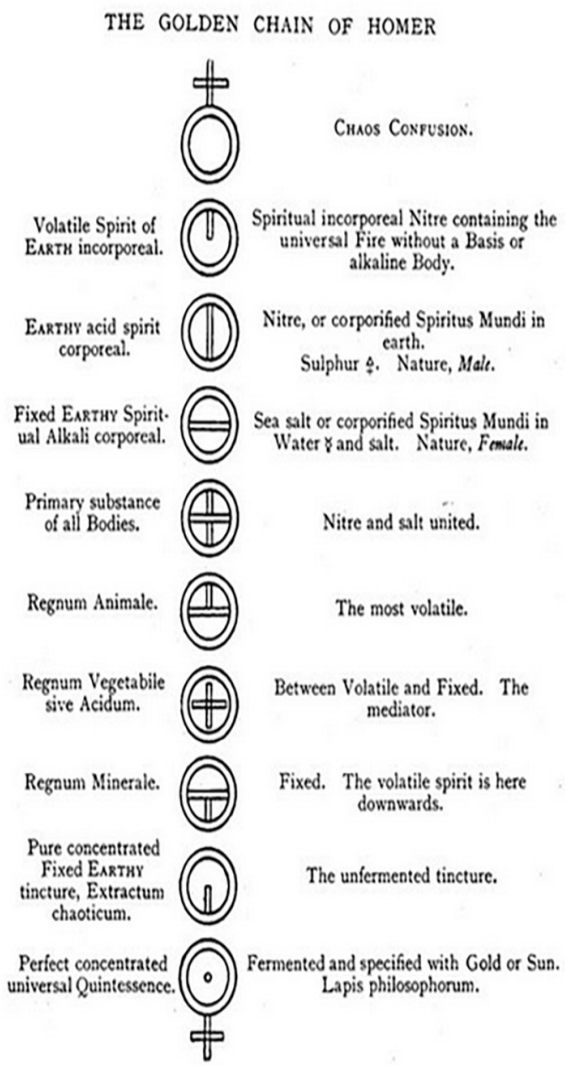
Annulus Platonicus.

* * *

Superius & Inferius Hermetis.




Aurea Catena Homeri
Annulus platonicus
Chaos confusum
Spiritual incorporeal ☿, containing the universal △, without a Basis or alcaline Body.
Nitre, or corporified ☍ mundi, in ▽ ☿ Natura. male.
Sea Salt, or corporified ☍ mundi in ▽. ☿ & ☾ Natura. Female.
☿ and ☾ united.
The most volatil.
between volatil and fixt The mediator.
Fixed, the volatil ☿ is here downwards.
The unfermented Tinct.
fermented and specified with ☉. Lapis philosophorum.

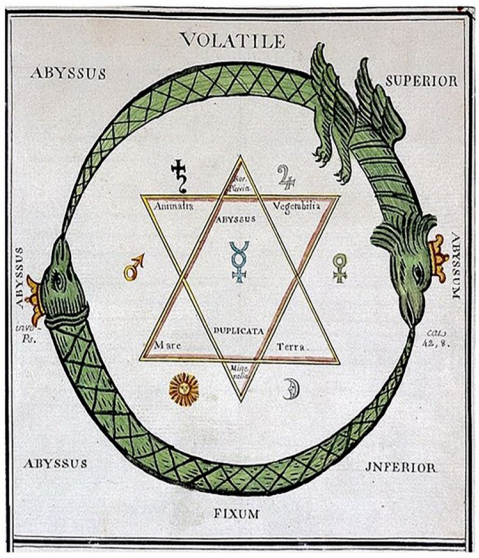

THE GOLDEN CHAIN OF HOMER
Chaos Confusion.
Volatile Spirit of Earth incorporeal.
Spiritual incorporeal Nitre containing the universal Fire without a Basis or alkaline Body.
Earthy acid spirit corporeal.
Nitre, or corporified Spiritus Mundi in earth. Sulphur ☿. Nature, Male.
Fixed Earthy Spiritual Alkali corporeal.
Sea salt or corporified Spiritus Mundi in Water ☿ and salt. Nature, Female.
Primary substance of all Bodies.
Nitre and salt united.
Regnum Animale.
The most volatile.
Regnum Vegetabile sive Acidum.
Between Volatile and Fixed. The mediator.
Regnum Minerale.
Fixed. The volatile spirit is here downwards.
Pure concentrated Fixed Earthy tincture, Extractum chaoticum.
The unfermented tincture.
Perfect concentrated universal Quintessence.
Fermented and specified with Gold or Sun. Lapis philosophorum.

On the left a copy in Latin, on the right translation to English and a simplified version For an explanation, see Jean Dubuis Mineral Alchemy course Vol 1. Lesson 20.

Much like the Great chain it symbolizes the path from (the Greek term) 'chaos' to that which is called the universal quintessence, in ten steps of successive 'densification or coagulation'; so it represents a chain from the highest spiritual influences, in multiple steps, down to the substances and kingdoms we see on Earth. Contemporary references often refer to the work '*Aurea Catena Homeri*', published in 1723 by Anton Josef Kirchweger. [65]

[65] https://anthroposophy.eu/Homer%E2%80%99s_Golden_Chain#

It was also represented in another familiar form:



the flying dragon symbolizes .. the stream which sends those forces ..

.. which stream down from out of the Cosmos to the stiffened dragon, showing how heaven and earth hang together, or as it is expressed there:

'How the spiritual forces of heaven pour into the earth's centre.'

For instance, those which depict the whole growth of the earth:

'*From chaos to that which is called the universal quintessence*'

— a remarkable sentence, curiously mixed up with signs of a chaotic nature, still undifferentiated, right through the mineral, plant and animal

The meaning of the Great and Golden chain is the same as the meaning for the symbol of the Philosopher's Stone which is depicted beside it in the image above. Both are stylized formulas that use symbology and imagery to convey their methods in secret. This is called alchemical shorthand. The reason they chose symbols and images is because the teachings would not be held back by language barriers or cultural barriers and in ancient times was a wide spread knowledge.

This also establishes a direct link between our template and the concept of the great and golden chains. This is more than metaphor. This is a holographic principle: every part contains the whole. Each iteration of the hexagon, or the cube that projects from it in three dimensions, becomes a mirror of the larger pattern, an echo of the original signal.

You can project the pattern outward, expanding into the macrocosm, into architecture, ecosystems, civilizations. Or project it inward, into the

microcosm, into atoms, DNA, and quantum fields. In either direction, the result is the same: structure born from sacred repetition, complexity from simplicity, ascension through recursion. This is the power of our template—a symbolic engine, geometric in form, philosophical in meaning, and universal in application.

For instance the ancient Armenian's used this symbol when constructing their holy buildings architecture. [66]

The dome of Khorakert Monastery (12th c. AD), Armenia

In fact the Armenian's in particular claim to have the longest confirmed usage of this symbol. A Symbol they used and associated with magic and geometry.

[66] https://www.peopleofar.com/2012/01/14/the-six-pointed-star-of-armenia/

"The fact that Armenians have been familiar with this symbol since immortal times became clear again when the ancient known image of a hex-pointed star (dating to the 3rd millennium BC) was unearthed in the Ashtarak mound in Nerkin Navra (in Armenia). This is confirmed by radio carbon analysis of artifacts conducted in laboratories of Germany and the United States.

The handle of a dagger dug in the burial of Ashtarak (Nerkin-Naver) (3rd millennium BC, Armenia)" [67]

Historically Armenians are skilled mathematicians, architects and craftsman. As such geometry has always been very special to the Armenians. The ancient Armenians had a refined knowledge of astronomy and were able to predict astral events. Some of the oldest known observatories are located in Armenia.

Dated as early as 4200 BCE, Karahunj and the ca. 2800 BCE observatory at Metsamor allowed Ancestral Armenians to develop geometry to such a level they could measure distances, latitudes and longitudes, envision the world as round, and were predicting solar and lunar eclipses about 1000 years before the Egyptians began doing the same. Armenian architecture is often geometrically sound with straight lines connecting columns and mathematical precision. The geometry of the Armenian architecture has stood the test of time by preserving many ancient buildings in a region dominated by war, poverty and natural disasters.

The fortress cities and temples that have been excavated in Armenia (some going back as far as 7000 years) show a remarkable awareness of using geometry in constructing sacred buildings, using a complex system of squares, rectangles, circles, polygons with intersecting patterns.

[67] https://lousavor-avedis.org/?p=45295

Marble tombstone of the Armenian Grand Prince Hasan Jalal Vahtangian (1214-1261)

The central motif is a vortex/spiral and could also be viewed as a portal.

In the symbols earliest depictions it was seen as a sort of vortex or spiral. And it was central to the Armenian's beliefs, so much that they based their religious buildings around it. Why was this symbol so important to them? Perhaps because it reminds us that the cosmos is not merely vast, but patterned.

That nature is not merely random, but composed. And that within every circle, there is the seed of a cube, a world, a self, waiting to be refined, projected, and transformed.

So let's reiterate in general terms:

Circle (The Monad):

We started out with a central point and circle ventering around it.

Unification of Opposites (Divide the Circle in Half):

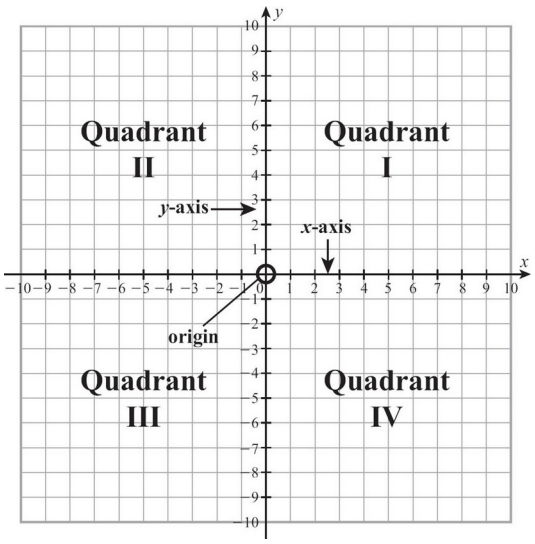
Split the circle in half and formed a duality, from the radius of that circle created two opposite circles on each point of the line.

Triangle (Three Lines / Six Triangles):

Those three circles all together have 6 interesting lines that form 6 points. When every point is connected back to the central point of the original circle (forming three lines total through the circle) 6 triangles appear within it.

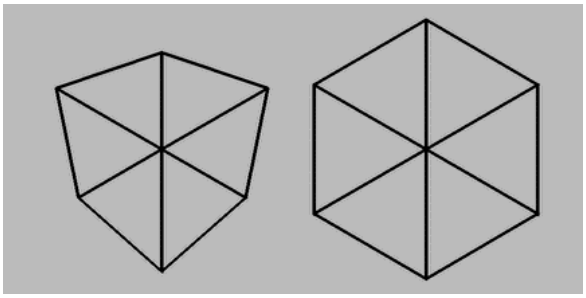
Four Elements (The Four Quadrants):

Here being the four directions we used on a two dimensional plane to draw this out. The x and y axis and their opposites -x and -y and the four quadrants they make up. Which interestingly enough even follow the duality of the triangles used to represent the four elements in alchemy. Fire - water and air - earth.



Square (Hexagon / Cube):

Now we connect each of the 6 points from our triangles to each other it forms a hexagon, together with the three lines connecting the 6 points to the central point of our original circle it forms the appearance of a cube if you were to view a cube dead on to one of its corners.



We have gone from two-dimensional geometry with the circle to three-dimensional geometry with the cube. If we were to draw this on a 2d plane or piece of paper the three lines would represent the X, Y and Z negative and positive quadrants of 3D liminal space. It is a projection of 2D geometry into 3D geometry or vice versa.

Inner Circle (Projection / New Foundation):

From there we can connect alternate vertices and restart the process of the stone using the cube as our base as demonstrated earlier. And now with the X, Y and Z access lines we can generate all kinds of new 3D polyhedrons and shapes that the 2D geometry quadrants were not capable of. This giving us the power of multiplication, projection and holographic expression.

We have, in symbolic terms, squared the circle.

We began with the circle, the most elemental of shapes—eternal, boundless, the geometric expression of unity. And through a deliberate process of projection and refinement, we arrived at the hexagon—the two-dimensional imprint of the cube, a stable structure in space. This act of unfolding—from simplicity into complexity, from one shape into another—represents more than just a geometric exercise. It is a pattern of transformation—a template of becoming.

Interestingly enough circles and hexagons are linked in more than one way in spacial geometry. Hexagons are exceptionally low-energy shapes in certain contexts, and they do turn up frequently and famously in fluid systems [68]. The "low-energy" quality of a hexagon comes from its geometry, specifically its connection to the circle and its performance in tiling a plane.

- **The Circle is the True Minimum:** For a given perimeter, a circle encloses the maximum possible area. In many physical systems (like surface tension), the goal is to minimize perimeter or boundary length for a given area. The circle is the absolute lowest-energy 2D shape in this regard.

[68] Boussinesq, M.J. (1871). "Theorie de l'intumescence liquide appellée onde solitaire ou de translation,
se propageant dans un canal rectangulaire". C. R. Acad. Sci. 72: 755–759.
https://en.wikipedia.org/wiki/Rayleigh%E2%80%93B%C3%A9nard_convection#cite_note-1

- **The Problem with Circles:** They Don't Pack. You cannot tile a plane with circles without leaving gaps. When a system of identical "units" (like bubbles, cells, or convective fluid rolls) is constrained to a plane and tries to minimize the total boundary length, it faces a conflict: each unit wants to be circular, but they are forced to pack together.

- **The Hexagon is the Best Compromise:** When you pack circles together, they naturally form a hexagonal pattern (think of a pile of marbles or soda cans). If you then allow the boundaries between them to relax and straighten out under the pressure of mutual packing, the pattern transforms from circles into hexagons. Mathematically, among all regular polygons that can tile a plane (triangles, squares, hexagons), they fill a plane without leaving gaps, unlike circles or irregular polygons. It has the smallest perimeter-to-area ratio of these shapes.

  This means a hexagonal grid minimizes the total boundary length for a given area, which directly translates to minimizing energy in systems dominated by surface tension or interface energy.

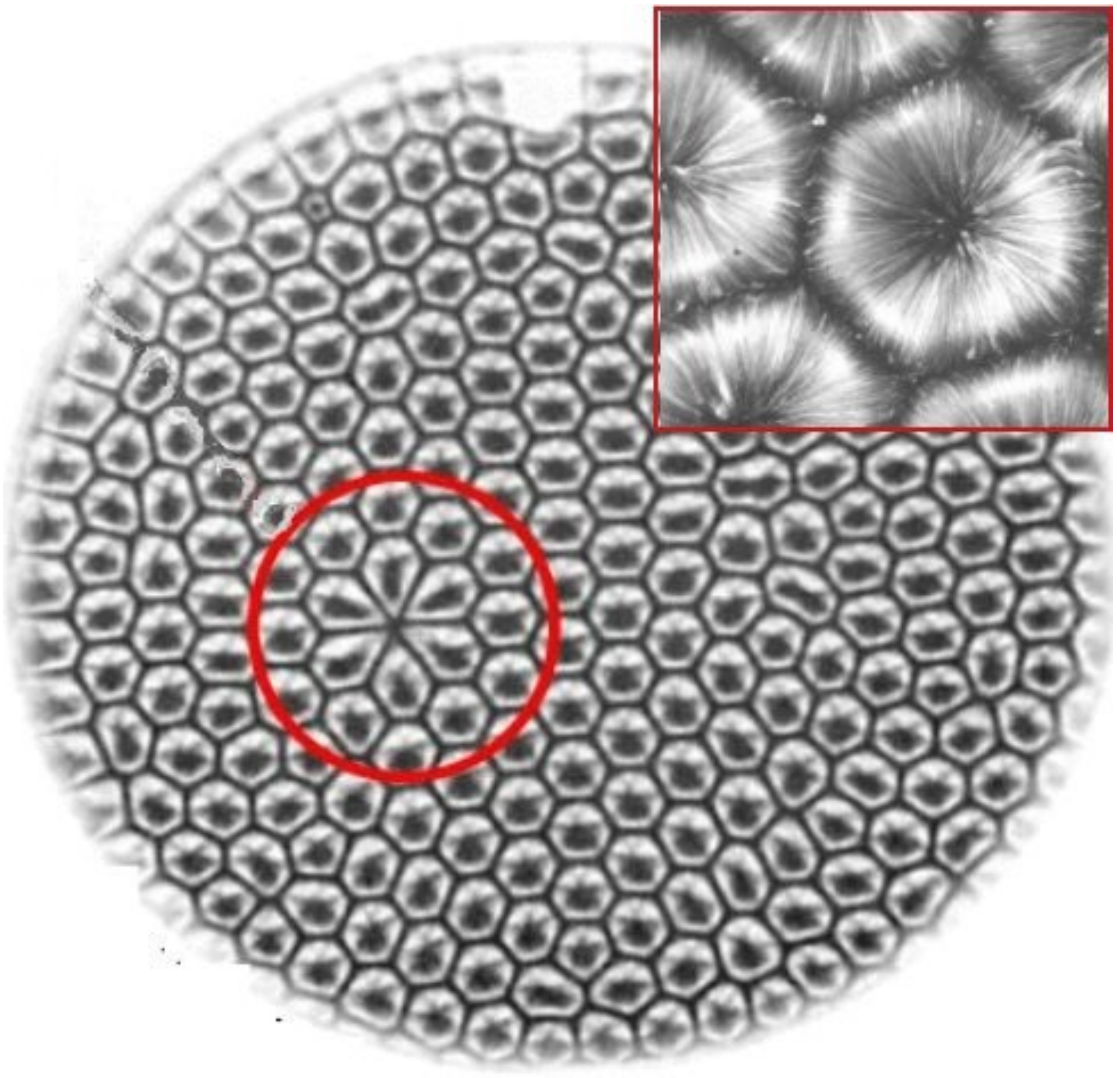
That’s why for instance bees use hexagons in honeycombs—they create the maximum storage space with minimum wax and effort. This principle is formalized in mathematics as the Honeycomb Conjecture, which was proven by Thomas C. Hales in 1999 [69]. It states that a hexagonal grid is the most efficient way to divide a surface into regions of equal area with the least total perimeter. Whenever nature must balance opposing forces—surface tension and pressure, flow and stability, entropy and order — hexagons tend to emerge.

They’re not “chosen” by the system; rather, they emerge as the natural compromise between energy minimization and structural coherence. In the language of physics, hexagonal organization represents a spontaneous symmetry-breaking state that optimizes energy distribution across a dynamic medium. Hexagons emerge spontaneously in many fluid and thermodynamic systems—often as a self-organizing, low-energy equilibrium state.

[69] Hales, Thomas C. (January 2001). "The Honeycomb Conjecture". Discrete and Computational Geometry. 25 (1): 1–22. arXiv:math/9906042. doi:10.1007/s004540010071

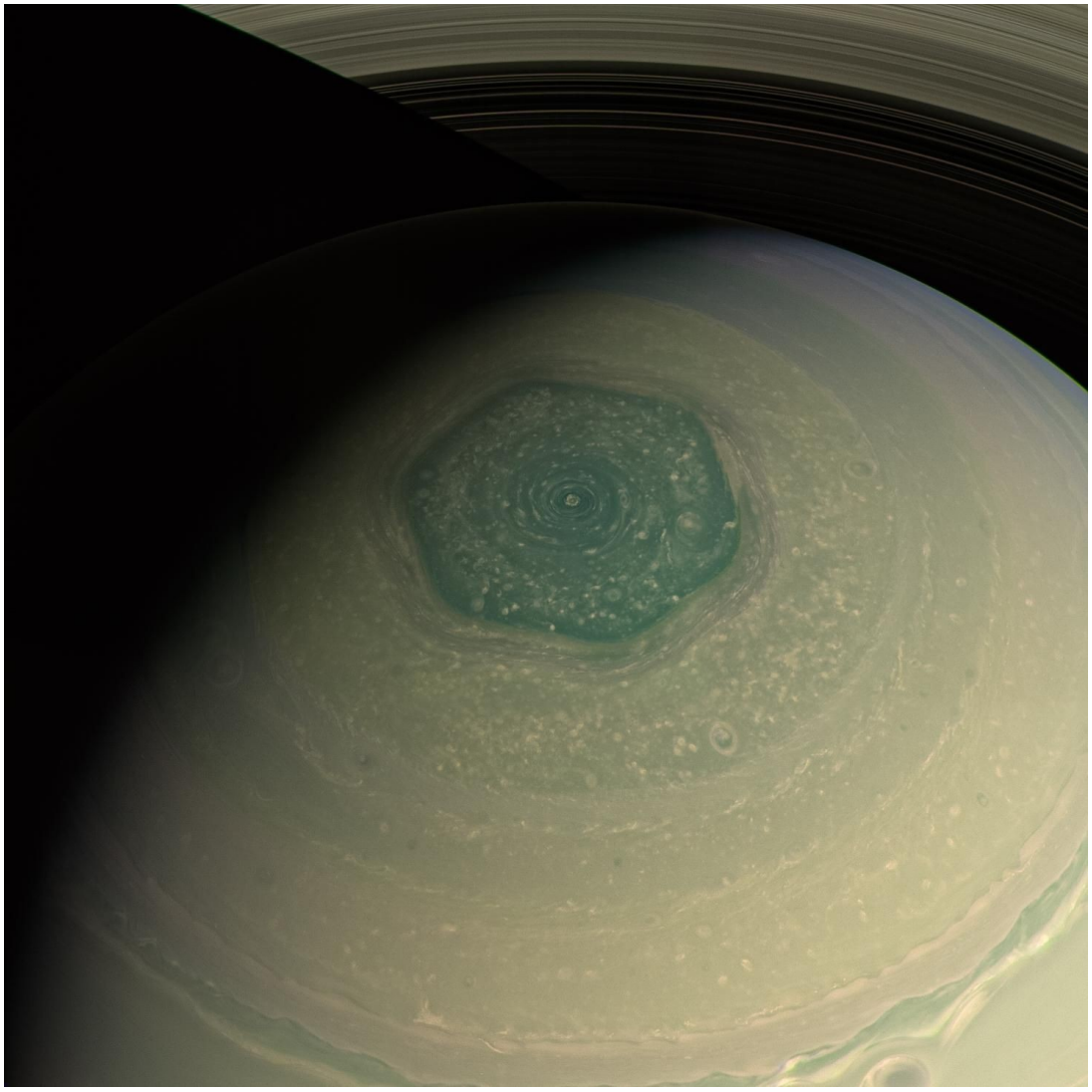
A few striking examples:

- **Bénard convection cells**:
  When a thin layer of fluid is heated from below, it begins to circulate —and under the right conditions, the convection patterns form hexagonal cells. These are known as Bénard cells[70] and are a classic example of order emerging from chaos.



[70] https://psl.noaa.gov/outreach/education/science/convection/RBCells.html
https://www.siam.org/media/2slfbc40/s145453.pdf

- **Planetary and atmospheric systems**:
  Saturn’s north pole hosts a vast, stable hexagonal storm system—an atmospheric flow pattern formed by the dynamics of rotating fluids in a banded atmosphere. It’s one of the most dramatic examples of hexagonal symmetry arising in fluid motion. [71]



Saturn's North pole (sixth planet from the sun).

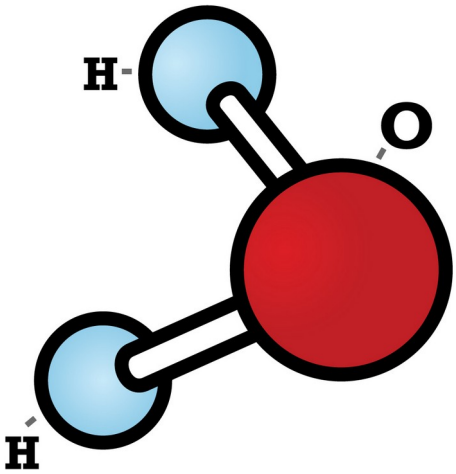
[71] https://science.nasa.gov/mission/cassini/science/saturn/hexagon-in-motion/
https://www.pnas.org/doi/10.1073/pnas.2000317117

- **Crystallization and molecular patterns**:
  On the molecular level, water molecules in ice form hexagonal lattices —again reflecting a state of energetic balance and stability within hydrogen-bonded systems. Or in other words, snowflakes. [72]

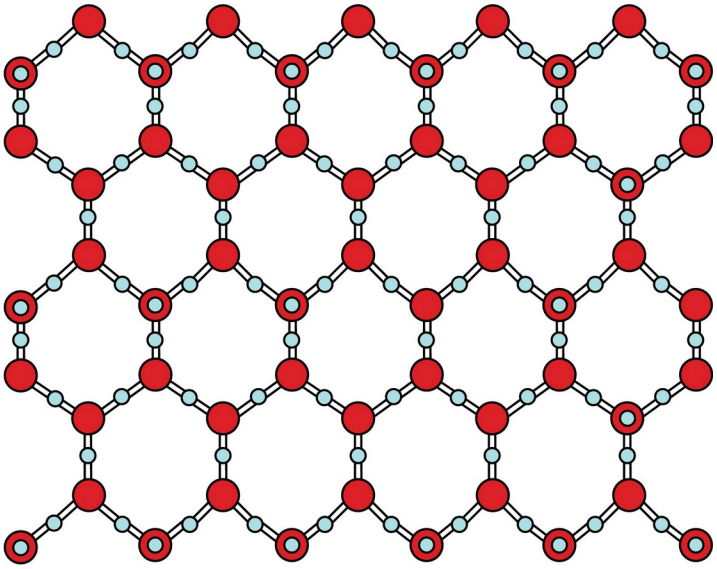
Snowflake on a microscopic level

Each water molecule is made of two hydrogen atoms bonded to one oxygen atom and looks something like this:

[72] https://pmc.ncbi.nlm.nih.gov/articles/PMC3268266/
https://en.wikipedia.org/wiki/Ice_crystal



As water freezes, the molecules are forced to align themselves into a very particular structure–a hexagonal lattice that is the basis for the six-sided snowflakes.



This shape also helps explain why water expands as it freezes, while all other solids contract. Ice takes up more space as a solid and is therefore less dense, meaning that ice floats in liquid water. This also makes the snowflake a hologram or fractal in from. It is made up of hexagons on every level, microscopic up into the macro.

While the hexagonal pattern is a common and stable low-energy solution in many constrained systems, it is not the only possible one. The final emergent pattern is highly dependent on the specific boundary conditions and external forcing applied to the system. For instance, in Rayleigh-Bénard convection, different conditions—such as variations in the fluid's Prandtl number or the nature of the container's boundaries—**can lead to the formation of stable square (or rectangular) convection cells** instead of hexagonal ones. Furthermore, in other fluid systems, such as those driven by different instabilities or rotational forces, **spiral patterns and parallel roll patterns are also commonly observed** and represent other stable, low-energy configurations. [73]

It is this shape–this symbol, this fusion of elemental shapes into a cohesive whole, that we are now going to project across multiple mediums—and uncover, astonishingly, already occurring in nature. I mean to propose something bold: that this is the true purpose of such symbols. That this is the true way to "square the circle" with a compass, straight edge and a finite amount of steps as proposed by the ancient mathematicians. That they took that task to literally.

That this symbols widespread reverence across cultures and time was not the result of superstition, but of recognition. These symbols were held as sacred not merely for what they depicted, but for what they revealed—that within their geometry lies a generative principle, a kind of shape engine, capable of expressing universal laws through the language of form. This symbol—a combination of circle, triangle, square and their other various forms. is more than an emblem. It is a tool, a template.

It is a means of generation, of transformation, and yes—ultimately—of energy. I ask you to keep this in mind when we arrive at the Wankel Rotary Engine, a marvel of engineering that, like our symbol, uses this geometric configuration—to generate energy. It too will serve as a projection of our template, made not from stone or myth, but from metal and motion. Now that we have constructed our base template, our first Philosopher’s Stone, we can begin to multiply it—not in the sense of duplicating a physical

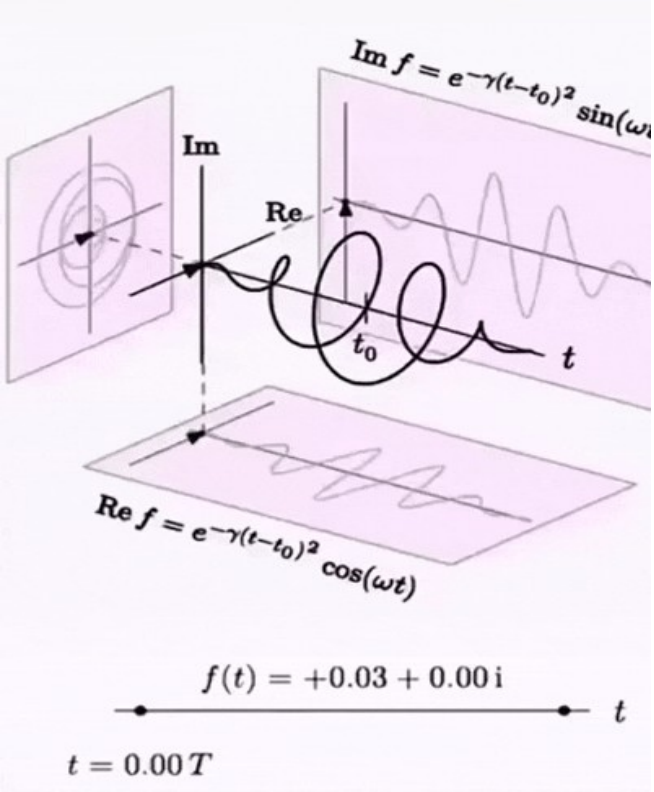
[73] Cross, M. C., & Greenside, H. (2009). Pattern Formation and Dynamics in Nonequilibrium Systems.
Cambridge University Press.

object, but by recognizing it in new forms, in new systems, in unexpected places.

Because while we may not yet possess the legendary substance, the template itself can multiply. As your understanding of it deepens, you begin to see its pattern emerging elsewhere. In machines, in molecules, in music and each recognition becomes another stone—another point of transformation. The Seal of Solomon, or what many know as the Star of David, is one such projection.

It is, in a sense, the Philosopher’s Stone as expressed in the sphere of two-dimensional geometry. A flat rendering of balance, duality, and unity. And now, having constructed the pattern, I will demonstrate how this symbol—too long viewed in isolation—reveals itself as part of the same geometric continuum…

Allow me to demonstrate with the animation below:



(Here is a link to the image if it does not load: https://imgur.com/a/FPiyl2i)

What the image before us so beautifully demonstrates is the concept of projection—the idea that a single structure, when viewed from different vantage points or dimensions, may appear radically different, yet express the same underlying information. Each wall of the image can be seen as a different sphere or realm of dimensionality—a unique canvas upon which the same form is rendered. And while each shape appears distinct, they are in fact projections of one another—shadows cast from the same higher-dimensional source, refracted through the lens of perspective and geometry. At the center, the spiral (which we will revisit later)—a symbol of motion, recursion, and ascension—dwells within the realm of three-dimensional space, while the surrounding walls display that spiral's two-dimensional projections, translated onto flat surfaces.

These aren't mere drawings; they are dimensional echoes, each carrying the full essence of the form in its own spatial language. With the proper conversion methods—be it mathematical transformation, conceptual analogy, or symbolic reasoning—each projection can be used to reconstruct the others. They are windows into the same pattern, viewed from different

angles, like reflections of a higher reality on the curved mirrors of space and mind. And so, this is the principle we will now embrace. We are going to project our symbol—our Philosopher's Stone template—into other spheres.

Other domains of thought. Other dimensions of structure. Each projection will look slightly different, but the abstract formula it expresses will remain the same. It will speak the same symbolic language—only translated into the dialect of the dimension it inhabits.

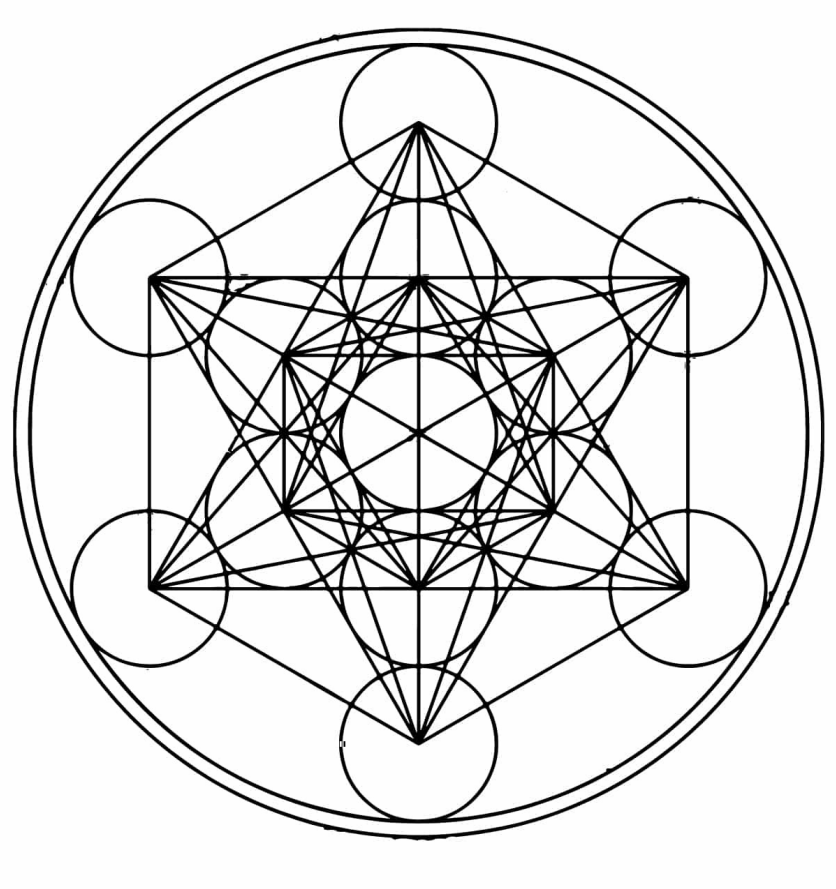
In essence, we are going to do exactly what the image has shown us—but with more complex shapes, and across more conceptual territories. Our first projection begins where we now stand: in the realm of two-dimensional geometry, with Solomon's Seal—a hexagram formed by the union of two opposing triangles. It is balance. It is structure. It is unity through duality. And it will serve as our launching point, our portal, into higher dimensions.

From this flat geometry, we ascend. Through a process rooted in symbolic logic and geometric growth, we arrive at the cube—a fully realized three-dimensional shape. In doing so, we have used the symbol itself as a kind of chariot, a vehicle bridging the second and third dimensions—a mode of traversal through the architecture of space. This "chariot" will continue to serve us as we move forward—projecting into other dimensions, mapping new territory, translating old symbols into new understanding.

It is a window, a gateway, a fractal engine, and a vehicle of ascension, guiding us from surface to structure, from metaphor to matter.

And so, with Solomon's Seal behind us and the cube before us, we now prepare to project once more—into the next dimension, the next symbol, the next iteration of the eternal pattern.

Metatron's Cube



Metatron’s Cube—a symbol both mysterious and profound—contains within its geometry a vast repository of mathematical insight and interpretive depth [74]. It is not merely a shape; it is a structure of meaning, a map of connection, symmetry, and transformation. And like so many symbols we’ve encountered, it arrives to us shrouded in myth—its story whispered through the ages in the language of religion, mysticism, and sacred tradition. It comes to us through the lens of religious mythology, where it is said to represent the power and authority of an entity known as Metatron [75]—an archangel, a celestial scribe, a being tasked with recording

[74] https://mythologian.net/metatrons-cube-symbol-origins-meaning/
[75] "Sanhedrin 38b:19"

the unfolding of creation. But the story becomes even more compelling when we explore its deeper origins.

According to some traditions, Metatron was not always divine. He was once a mortal, a human being named Enoch [76]. Enoch, as the tale goes, walked so closely with the divine—so fully embodied the essence of wisdom, order, and symmetry—that he was transfigured, ascending into a higher state of being. He was given a title, not just a name. And that title was Metatron—the one who became the projection of a divine pattern into the human world.

Such a figure is not unique to this tradition. We find a striking parallel in the ancient Roman god Hermes—the messenger of the gods, the guide between realms, and the patron of alchemy, language, and transformation. Hermes, too, is closely associated with the Philosopher's stone (via his relation to alchemy), with sacred geometry, with the role of transmitter between spheres. He, too, is half god, half man—a demi-god, a cosmic interpreter.

And so, we are left with a tantalizing insight: perhaps these are not two separate beings from isolated mythologies. Perhaps they are different cultural projections of the same archetype—the messenger, the living symbol, the one who carries the structure of the heavens into the logic of Earth. In Metatron, in Hermes, in Enoch, we see not contradiction, but convergence. Different names, Different traditions. But the same role, the same geometry, the same function—a human soul elevated through structure, through order, through symbolic resonance, to become a vehicle for the divine.

Perhaps this is the deeper truth encoded in Metatron's Cube: that geometry, far from being cold or mechanical, is the language of ascension—the script through which the cosmos writes its story into the fabric of consciousness.

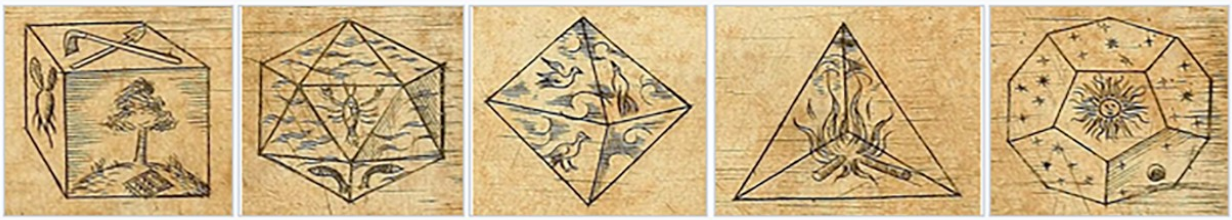
Metatron's Cube, as we now understand it, is not merely a beautiful arrangement of lines and points—it is the three-dimensional projection of our template, the Seal of Solomon, and by extension, the Philosopher's

A Dictionary of the Targumim, the Talmud Babli and Yerushalmi, and the Midrashic Literature. Judaica Treasury. p. 767.
https://en.wikipedia.org/wiki/Metatron

[76] Schodde, George H (1882). The Book of Enoch (PDF)

Stone itself. It is what happens when we take a two-dimensional geometric blueprint and unfold it into the three-dimensional sphere of space. Previously, we saw Solomon's Seal used to generate two-dimensional polygons—a pattern of balance, duality, and symmetry. From those flat forms emerged depth: hexagons giving way to cubes, stars becoming tetrahedrons. But now, with Metatron's Cube, we go further.

It is not merely a symbol—it is a structure of emergence, a generator of form, a key to the deeper patterns of the universe. At its core, Metatron's Cube expresses what are known as the Platonic Solids [77]—five distinct three-dimensional forms which, for centuries, have been seen as the elemental building blocks of the physical world. These shapes—each defined by equal edges, angles, and faces—are the purest expressions of symmetry in three-dimensional space. The ancients believed, and modern science echoes in subtle ways, that these shapes were not only aesthetically perfect, but structurally foundational.



Assignment to the elements in Kepler's *Harmonice Mundi*

What makes this more fascinating still is that these Platonic Solids can be derived entirely from Metatron's Cube. Each one fits neatly within it—emerging naturally from its structure, like harmonics from a musical instrument. When viewed metaphorically, they represent different states of matter, phases of thought, and elemental archetypes—and when combined, they form what we might think of as a Omni-shape, an all-encompassing structure of reality. And here, once again, we return to our guiding pattern —the Philosopher's Stone.

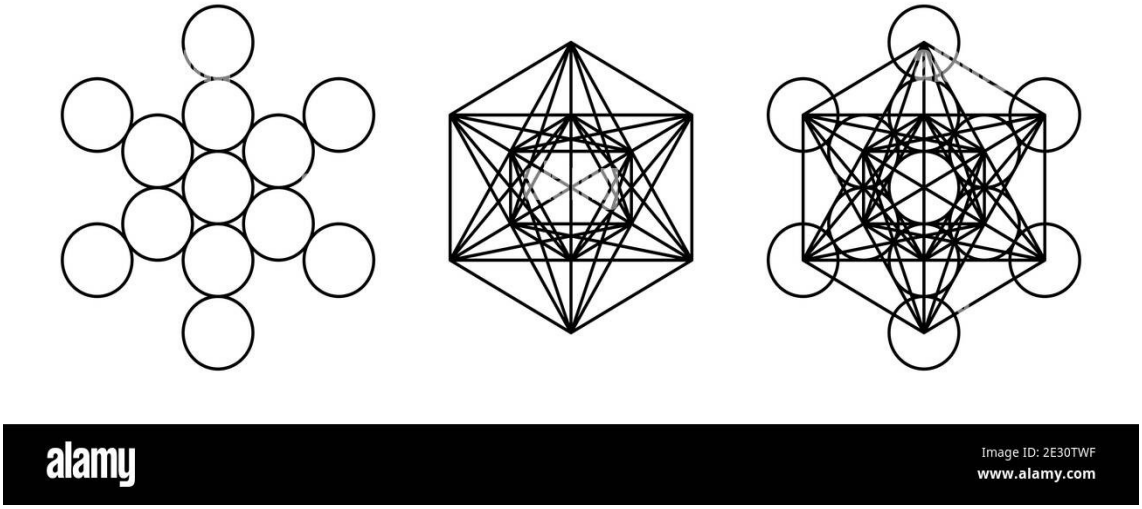
[77] "Plato's Timaeus" https://en.wikipedia.org/wiki/Platonic_solid

By following the geometric and metaphorical path laid out in Solomon’s Seal, we will now begin to ascend through dimensions—projecting flat symbols into spatial forms, and from those forms, into patterns of force, growth, and transformation. What we are tracing is not just geometry, but the architecture of reality itself. Sacred geometry, in this sense, can be thought of as the invisible structure that underlies matter and energy—a kind of cosmic scaffolding or riverbed through which the currents of existence flow. Just as a river shapes the land, the geometry of space shapes the unfolding of galaxies, atoms, and life.

The Philosopher’s Stone, then, is a sacred geometric engine—a map of transmutation, an algorithm of refinement. It is a river not just of matter, but of meaning. More advanced than the basic lines and curves of earlier symbols, it carries within it a higher-order intelligence—a blueprint not only of form, but of becoming. And so, as we enter the realm of Metatron’s Cube, we are not leaving the past behind—we are building upon it, extending the symbolic process into the next dimension, like a seed Solomon's Seal will be our base.

From the circle to the cube, from the seal to the solids, from the visible to the profound—we continue our journey through the sacred template that shaped not only stone, but stars.

Now, let us lay out the template within this symbol.



We will start with the base of Metatron’s Cube, the outer circle(s).

Circle (14 Circles):

The outer circle contains 13 individual symmetrical circles drawn from its central point.

Unification of Opposites (Curves and Lines):

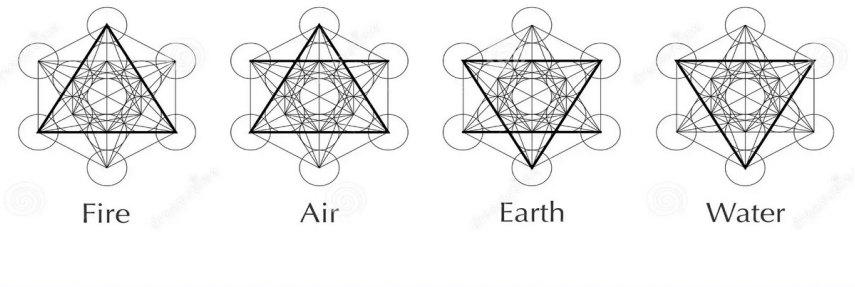
Is done by adding a straight line down the middle of the outer circle. Cutting the overall circles in half by bisecting them all with one line down the middle creating a duality. Add two more lines that bisect the remaining circles ad we have halved all the circles. We are also unifying curves and angles which are seen as opposites.

Triangle (Three Lines):

Now we have three lines total. From these lines six points are created. We can form our first triangles from these lines. So to do that, we're going to connect the alternate vertices of those six points to create two opposing triangles.

Four Elements (The Four Original Platonic Solids):

Now connect each point of the triangles to the verticy next to it to form a hexagon or cube. Within the lines of the triangles in their alchemical symbolic forms (as we see in the image below) The four basic "Platonic Solids" can also be formed from their vertices. So in this template our elements are in configurations of 3D solid matter and represented visually through their triangular symbols.

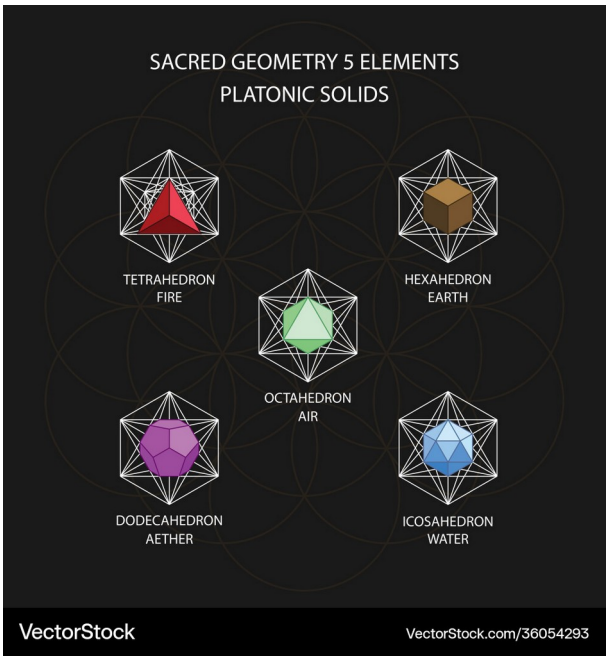


For those of you unfamiliar with the "platonic solids" I have included a brief explanation below from our earlier link.

"*In geometry, there are five basic shapes, which are called the Platonic solids. One of the most important characteristics of the platonic solids is that their faces are all the same size. For example, the cube has six square faces, each of which are exactly the same size. Also, the edges of the platonic solids are all the same size. The third characteristic is that the angles between the edges are all the same. The fourth characteristic is if*

you place these shapes inside of a sphere, all of the points will be touching the sphere. There are only five shapes in existence that meet this criteria."

The five platonic shapes are:



I could not find any sound reasoning with how each shape corresponds to their respective elements. However it is still worth examining.

Tetrahedron

Tetra means four, and it is shape that has four faces, all of which are equilateral triangles.

Cube

The most well-known of the Platonic solids, it has six faces, all of which are squares.

Octahedron

Octa means eight, and it is shape that has eight faces, all of which are equilateral triangles.

Icosahedron

This shape has twenty faces, all of which are equilateral triangles.

Pentagonal Dodecahedron

This shape is a different than the others because its faces have five sides rather than triangles. It has twelve faces (dodeca means 12). Never ascribed an actual element it was attributed to Aether, the primal element. When you look at Metatron's Cube, you are seeing all of the Platonic solids at the same time."

Square (Hexagon / Cube):

We have completed the symbol and "squared the circle" that is capable of generating all the three-dimensional geometric shapes or "plutonic solids", Also like the Seal of Solomon we started with a circle then through the process form a triangle and then hexagon on/in multiple levels of the structure. Using Metatron's Cube we creating all the 3D solids from a simple 2D circle and the plan of Solomon's Seal.

Inner Circle (Projection):

Now our symbol has formed a hologram of a hexagon on the outside and inside of the symbol much like Solomon's Seal. Also like Solomon's Seal we can project it's sides outwards to continue the pattern infinitely. This also allows us to project the symbol further, into the realm of four-dimensional space in our next section. Metatron's Cube is actually an extension of Solomon' Seal and both are part of a trinity of symbols that all work together which we will assemble after the next section.

Below is a 3D version of Metatron’s Cube. I included it to demonstrate that a cube viewed from the side makes the overall dual triangle symbol within the symbol of Metatron’s Cube and how the lines of the hexagon can be seen from the structure of a cube. Pay close attention to the shadow on the blue carpet below it, it will be very relevant when we go to assemble our macro symbol after the next section.

So, as you can see this mysterious often spiritually represented shape is actually a three-dimensional projection or macro version of the Solomon's Seal template and polyhedron generator. It has many applications and interpretation but the overall geometric and metaphorical use of it seems to be the true purpose of this symbol and the other definitions attributed to it mere echo’s of that purpose. That it is not meant to represent a single thing, idea, concept or lesson. Solomon’s Seal and Metatron’s Cube are abstract,

metaphorical, geometric templates that can be used as tools or maps to realities foundational mathematical underpinnings, symmetrical unfoldment or geometric “pathways”.

We took our template as Solomon's Seal and used it as a window into the next realm where it took the form of Metatron’s cube. Solomon’s seal demonstrating the base template and Metatron’s cube being a holographic extension of that symbol and the template it represents. Metatron’s cube contains the entire structure of Solomon’s seal making the entire shape a fractal hologram. The entire shape when viewed in this light will now acts as a window or chariot into our next realm which deals specifically with fractals and holograms.

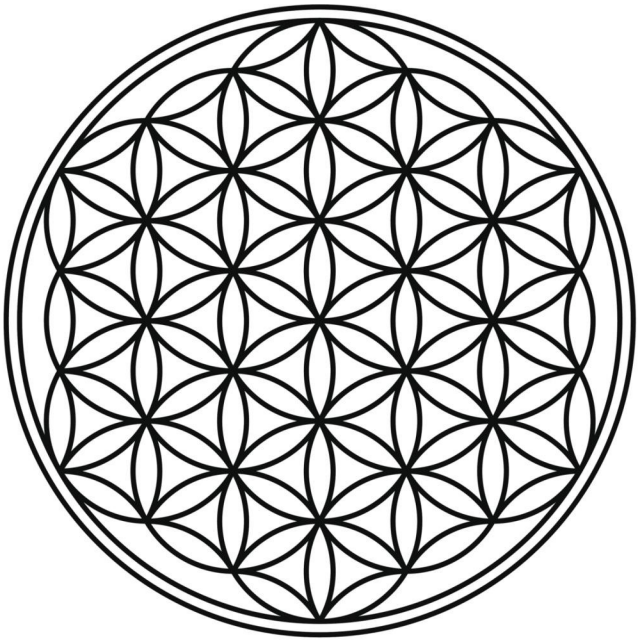
Our next symbol is something extraordinary. It is not merely another step in the pattern—it is a culmination, a synthesis. It will contain within it every previous symbol we have explored: the circle, the triangle, the square, the hexagon, the cube, the Seal of Solomon, and the Metatron's Cube. This next symbol is the final geometric projection in our exploration of the Philosopher’s Stone—a kind of architectural finale in the language of form. Just as we used the Merkabah—the ancient "chariot" of mysticism—as a symbolic vehicle to traverse between the two-dimensional plane and the three-dimensional world, we will now turn to Metatron’s Cube as our bridge to something even more profound.

We are entering the next sphere—what one might call the fourth-dimensional plane. This is the realm where geometry begins to fold upon itself, where shapes become systems, where form is no longer static but self-replicating, recursive, and alive with internal symmetry. It is the domain of fractals and holograms, where every part reflects the whole, and every iteration contains the seed of the infinite. In this new landscape, we will not simply be observing symbols—we will be navigating a living lattice of information, a geometry of becoming.

The Philosopher’s Stone, in this context, is no longer a fixed shape—it is a process, a code, a self-multiplying pattern that operates across dimensions and across minds. And as we step forward, remember: we are not leaving geometry behind. We are stepping into a version of it that is nonlinear, nonlocal, and astonishingly rich. The same forms we have studied now begin to fold, reflect, and resonate—forming a symbolic echo that stretches across realms, like light in a hall of mirrors.

Let us now proceed into this next dimension, guided by the symbol that holds them all. The journey is far from over—it is only just beginning.

The Flower of Life



This symbol—like the two before it—follows a familiar outline, a structure rooted in geometry, yet reaching far beyond it [78]. And just as with the Seal of Solomon and Metatron's Cube, it is profoundly interpretive—its meaning shaped not only by its form, but by the realm to which it is applied. It is, in every sense, our next sphere. Not merely a shape, but a symbol of space itself—not three-dimensional space, as we know it, but the entrance to something deeper, richer, more mysterious: the fourth-dimensional field. [79]

This symbol is not a static object. It is a hologram—a structure in which the whole is contained in each part, and each part echoes the structure of the whole. Within it, from any given point, one can recreate our earlier symbols —the circle, triangle, hexagon, the Seal, the Cube—suggesting that they are not distinct shapes, but emergent layers of a deeper pattern. It is, in essence, a self-similar fractal, projected into space and time.

A geometry that is not only recursive, but alive with information. A structure that mirrors the very nature of reality: patterned, nested, interwoven. To see this symbol clearly is to glimpse a universe where space is not empty, but shaped; where form is not fixed, but repeating. It reminds us that dimensionality is not a limit, but a lens—and that through the right symbol, one may peer across those lenses, witnessing the interconnectedness of all things.

This is not just another symbol. It is a portal—a symbolic bridge between the realms of geometry and consciousness, of matter and meaning. A hologram of the cosmos itself.

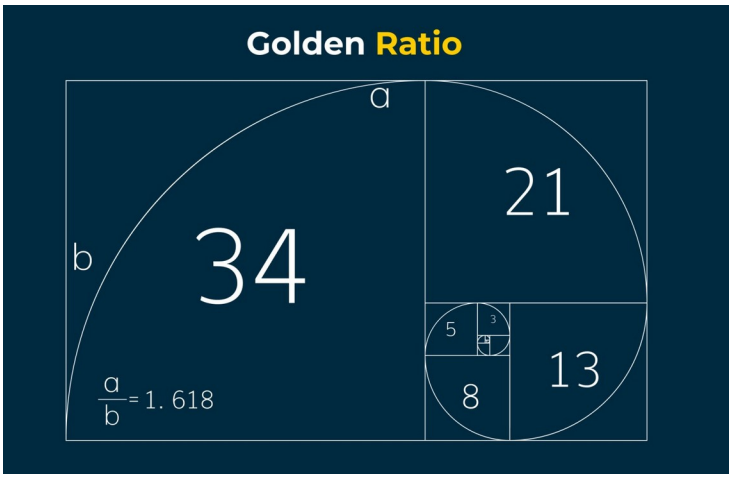
Before we apply our symbolic template to this new realm to demonstrate that bridge, let us take a moment to understand what we truly mean when we speak of "four-dimensional space." The phrase may sound complex, even abstract—but like many profound truths, it is in fact deceptively simple. In the world we inhabit—the familiar three-dimensional space—we navigate

[78] Weisstein, Eric W. "Flower of life". *MathWorld*.
Furlong, David. "The Osirion and the Flower of Life"
https://en.wikipedia.org/wiki/Overlapping_circles_grid#cite_note-3
[79] https://en.wikipedia.org/wiki/Four-dimensional_space#cite_ref-VanOss_1-0

along three distinct axes: length, width, and height (three dimensions). Every movement we make, every structure we build, exists within this triad of directionality. But if we are to imagine a fourth spatial dimension, we must consider a mode of transformation that is not bound to any one of these individual axes, but instead operates across all of them simultaneously.

In this light, to move into the fourth dimension is not to step in a new direction, but rather to undergo a change in scale. It is to expand or contract across all three dimensions at once, as if the entire structure of the self—or of a system—could shift proportion while retaining its underlying form. This is the essential behavior of fractal patterns and holograms: structures that are self-similar, symmetrical, and proportionally scaled across many layers of reality. A fractal, for example, may be minuscule or vast, but its pattern repeats at every level of magnification.

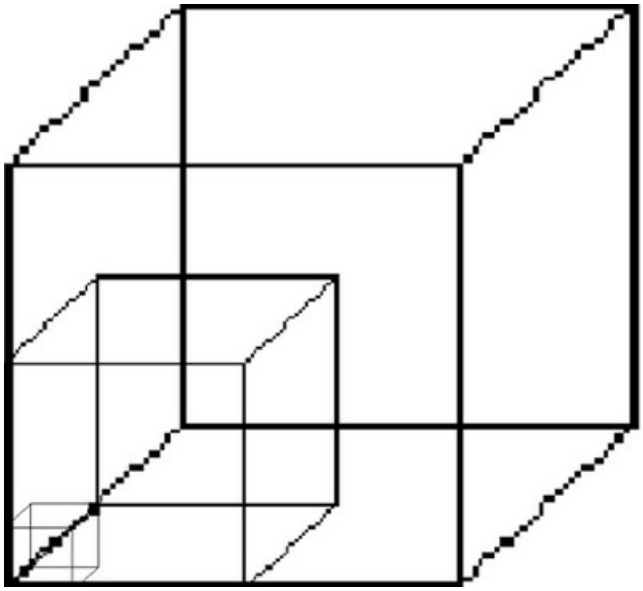
One of the most famous examples of a fractal is the "Golden Ratio" used by ancient builders and artists [80]. A subject we will be further delving into later in the spiral section of this book towards the end of our journey.



[80] Pacioli, Luca (1509). *De divina proportione*. Venice: Luca Paganinem de Paganinus de Brescia (Antonio Capella).
https://en.wikipedia.org/wiki/Golden_ratio
Euclid. "Book 6, Definition 3". *Elements*.

A hologram (going by the definition provided earlier), similarly, contains the entire image within each of its parts. These are not mere curiosities of mathematics—they are shadows of the fourth dimension cast into our world. To traverse into the fourth dimension, then, is not necessarily to move in space, but to transform one’s scale—to shift into another layer of pattern, where the structure remains but the frame of reference changes. In this view, size becomes motion, and proportion becomes direction.

Let us begin now with a visual example—a glimpse into this mode of existence, where geometry folds into itself, where symbols become systems, and where the journey forward is also a journey inward.

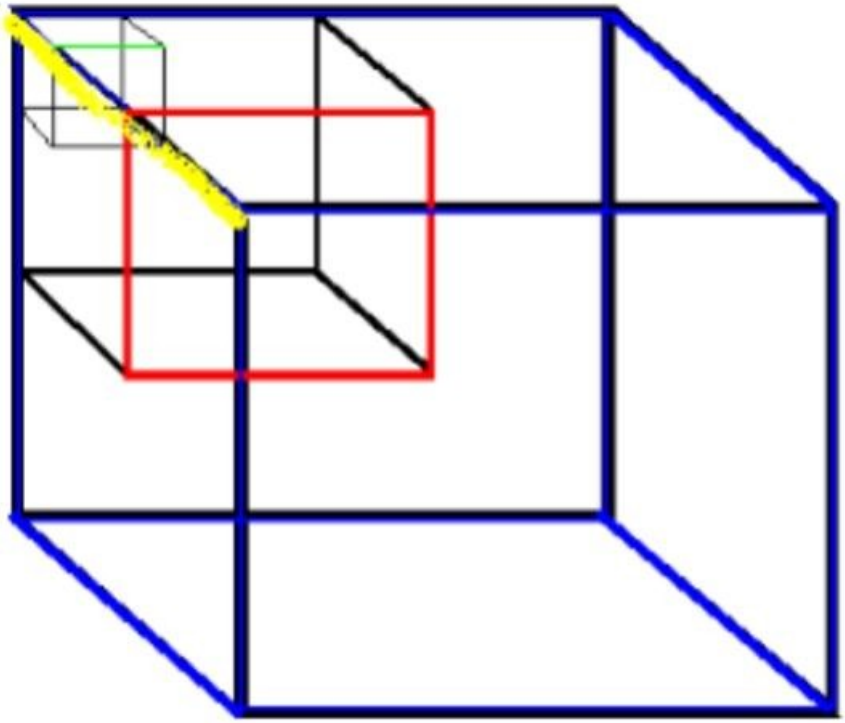


I'm going to do my best to explain this in the simplest and most straightforward terms possible, because I understand that this subject—the idea of a fourth spatial dimension—can feel a bit intimidating, even perplexing at first glance. But like so many of the universe’s great mysteries, once we peel back the surface, we find that the underlying concept is actually beautifully simple. Take a moment to look closely at the depiction of a four-dimensional cube, often called a tesseract, shown on the previous page. Notice how the cubes composing this shape vary in size—some large, some small—yet they all share a common center, a shared axis line, and maintain the same fundamental shape.

In this depiction, all of the familiar three-dimensional properties—length, width, height—are still present. But layered onto them is this additional property, this fourth-dimensional extension, represented not by a new direction in space as we know it, but by scaling—by the relationship between the cubes, large and small, connected across what we might call a dimensional gradient. The inner cube and the outer cube are not different objects. They are projections of the same structure, viewed across dimensions.

The smaller cube represents the shape as it contracts, the larger as it expands—all while remaining tethered to the same geometric essence. They are reflections of the same reality, seen from different scales. In this way, the tesseract becomes a kind of visual metaphor for the fourth dimension itself: a space where scaling and proportion are modes of motion, where size is a vector, and where growth or contraction becomes a journey across dimensions. All the dimensions we have discussed—points, lines, squares, cubes—are present here, elegantly contained within the image.

But the tesseract invites us to step beyond the familiar, to consider that space might be richer than we have yet imagined. It reminds us that our understanding of the cosmos is always expanding—layer by layer, dimension by dimension. So now we will break down this structure one dimension at a time to help further define it.



- **The First Dimension**, represented here by the single **green line** in the image above. The theoretical one-dimensional space, an axis with no width, no height, only length. Yet even in its simplicity, it carries profound symbolic weight. In many ways, the singular line can be thought of as representing procession, the concept of movement itself.

  One might even poetically call it time—not time as a fourth dimension in the modern physics sense, but as the experience of change, of progression from one state to another. The line begins at point A and moves toward point B—a beginning and an end**.** In doing so, it captures the very essence of energy: motion from one place, one moment, toward another. Even though movement through the first dimension is purely theoretical—since real-world objects occupy at least two or three dimensions—it gives us a foundational conceptual model of what it means to proceed, to flow, to become.

  In this way, the line is not merely geometry. It is symbolic of transition, of process, it tells us that there is direction, that there is change. So while the first dimension may appear the most limited in

form, it holds within it the seed of motion, the whisper of time, and the birth of energy itself.

- **The Second Dimension**, represented here by the **red square**, is where our simple line—the procession of the first dimension—finds a place to move, a plane upon which to unfold. It is here that the concept of space begins to emerge. If the first dimension gives us energy—the notion of motion, of sequence, of one thing following another—then the second dimension introduces space, the canvas upon which that energy may travel, interact, or take form. Now, our line is not confined to a single trajectory.

  It can bend, intersect, loop back upon itself. It can define edges and boundaries, create shapes and patterns. This is the realm of two-dimensional geometry, where circles**,** triangles, squares—the building blocks of form—come into being. And so, in this light, the first dimension offers movement—a direction, a flow—while the second dimension provides the arena for that movement. It is energy and matter, motion and space, woven together into a simple, elegant relationship.

  Some may call this pairing space-time, and indeed, in the language of modern physics, space and time are not entirely separate—they are part of the same fabric, the line is part of the square. Here, in our symbolic journey, we glimpse the roots of that idea: energy moving through space, action unfolding upon a plane.

- **The Third Dimension**, here represented by the **blue cube**, is the next step in our unfolding journey through the architecture of space. It is the addition of depth, the new axis that rises orthogonally from the flat expanse of the two-dimensional plane. Imagine, for a moment, the second dimension—a plane upon which you can move up, down, left, and right. Within this realm, you can create a square, a triangle, a circle—any two-dimensional shape you choose.

  But these shapes remain flat, confined to their plane, incapable of leaping outward into space. Now, picture lifting that shape—pulling it

towards you, creating the illusion that the object is closer to you. Or imagine pushing it away, visually representing the object going further away from you. This simple addition of depth transforms the square into a cube, the circle into a cylinder, the triangle into a prism.

You have now introduced a third axis—one that does not exist within the plane itself but expands beyond it, granting volume to what was once only surface. In the three-dimensional sphere, this axis represents depth. It allows objects not only to move across the plane, but also to approach us or recede from view—to grow nearer or drift farther away. However, when we attempt to depict this within the two-dimensional medium of a flat image, we perceive this motion not as literal depth, but as a shape growing larger or shrinking smaller.

It is an illusion of perspective, a projection of the third dimension onto the second—a shadow of volume upon a surface. So when we observe a shape expanding or contracting in two dimensions, we are witnessing a kind of dimensional echo, the suggestion of depth rendered as scaling.

Thus, the third dimension completes the triad of movement:

- **Energy and motion** from the first dimension,
- **Space and surface** from the second,
- And now, **volume and depth** from the third.

It is here that geometry steps from the page into the world—where form becomes structure, and where the foundations of the physical universe begin to take shape.

- **The Fourth Dimension**, represented here by the black tesseract or the entire structure that you see in the image above .

But what, precisely, does this mean? The fourth dimension, in this sense, is not simply another direction added to the three we know—up and down**,** left and right, forward and backward. In the third dimension, we have already exhausted all possible linear motion within space.

The question then becomes: What remains?

> To understand, we need only to look back at how we moved from two dimensions into three, by recreating our "portal". We did so not by finding a new direction on the plane, but by adding an entirely new axis—depth—lifting the shape into volume. So, too, the fourth dimension is not found along the familiar axes. Instead, it arises through a new kind of motion: the act of expanding or contracting the entire form—growing or shrinking proportionally on all fronts at once.

This is not just an abstract notion. It is a mode of traversal, a way of moving through scale itself. If you imagine expanding yourself outward rapidly, you would pass through the great bodies of the cosmos—the planets, the stars, the galaxies—ascending into the macrocosmic scale. Conversely, if you contract inward, you move into the microcosmic realm, through cells, molecules, and atoms, down into the quantum depths.

What makes this fascinating is the shift in perspective. Instead of walking down a hallway, moving through space as we traditionally understand it, imagine that the hallway moves past you. The environment changes because your scale is changing, not your position. By growing or shrinking, you step into new realms—not by distance, but by dimensional adjustment.

It can be a little hard to visualize what I am describing so I have provided a video demonstration of this type of “ Four-Dimensional movement”. It starts from Earth and keeps zooming out to the edge of the observable universe. Watching the video of this traversal is visually no different than if you were actually traveling along this holographic highway yourself. The “hallway” or path keeps changing around the central point of view that is the screen or you observing it.

https://youtu.be/8Are9dDbW24?feature=shared

In this view, the universe itself becomes a kind of holographic corridor, where your position in scale determines your experience of space. To shrink is to journey inward toward the subatomic; to grow is to journey outward toward the galactic.

Here is another fantastic visual example of this mode of traversal:

https://www.youtube.com/watch?v=ulUMjqhbYPs

It is as if the cosmos reshapes itself around you—revealing new worlds, new patterns, as your frame of reference expands or contracts. This is the essence of the fourth dimension in this symbolic journey—a dimension not of direction, but of scale and recursion. A fractal highway through which the universe becomes a mirror of itself, reflecting the infinite in both the vast and the minute. And in this reflection, we begin to glimpse the deeper truth: that motion is not confined to space alone—it can exist in scale, in self-similarity, in the holographic unfolding of reality itself.

This finally brings us to the yellow line, which is representational of the connecting angle all of these dimensions share. If you notice in the image above, all of those shapes share at least two common lines, which form and angle and the corner of the overall shape. It is symbolic of the holographic structure that transcends through all dimensions.

This is what is truly meant when we speak of the fourth dimension. The shape you see above—a shape that seems both familiar and otherworldly—is known as a tesseract, the four-dimensional analogue of the cube. Though we are limited to visualizing it through its projection into three-dimensional space, its structure points beyond what our senses can easily grasp. It is, in a very real sense, a hologram of the square, a geometric form that contains within it the echoes of every shape that has come before.

Consider for a moment what this tesseract holds within itself:

- **The first dimension**, the simple line, the essence of motion, the origin of all procession.
- **The second dimension**, where lines enclose space to form squares—the faces that make up the walls of the cube.

- **The third dimension**, the cubes themselves, volume and depth, the physical frame of existence as we know it.
- And finally, **the fourth dimension**, the entirety of the shape—the tesseract—which symbolizes not a static object, but a dynamic concept: scale, variance, recursion, holographic projection. A pattern that repeats across layers, where the whole is found within every part.

How does this relate to the ancient symbol of the Flower of Life? The cube, as we've discussed, is itself a kind of primitive hologram. It begins with a square—a flat, two-dimensional shape—and by extending that shape through space, it projects into the third dimension and contains only squares within its structure. But this is just the beginning of the journey. The Flower of Life, as it has come down through esoteric traditions, represents something even more intricate.

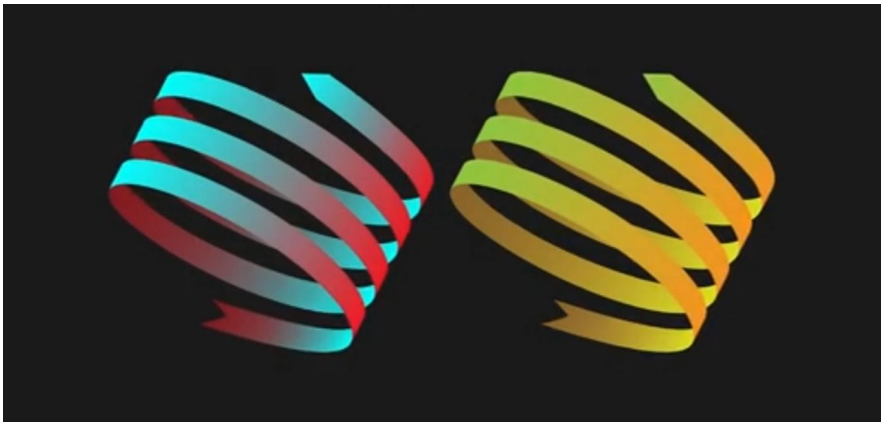
It is the full four-dimensional hologram of the geometric planes. It does not simply exist in flat space, nor merely in volume—it operates across circle, triangle, and square, weaving together the elemental forces we've traced throughout this exploration. When the Flower of Life is enclosed within a circle, it becomes something extraordinary. It aligns symbolically and structurally with the Seal of Solomon, the hexagram, and ultimately with the very process of transmutation that the Philosopher's Stone represents (which I will demonstrate on the following pages).

It is, in this view, not just a map of spiritual ascent or moral instruction—it is a geometric engine, a blueprint of transformation. A symbol where circle, triangle, and square are not isolated shapes, but phases of a unified process, repeating across scale and form. The Tree of Life, the tesseract, the Philosopher's Stone—these are not disconnected ideas. They are reflections of the same underlying structure. They are the geometry of change, the hologram of transmutation, the mathematics of ascension.

And through their study, we come one step closer to understanding the deep symmetry that binds the cosmos together. What I'm trying to tell you—what lies at the heart of this journey through geometry and dimension—is that the fourth dimension of movement is best understood as ascension. Not merely the act of moving upward in space, but the process of spiraling

through the hologram of reality itself, rising through layers of scale, structure, and form. Consider the spiral.

It is one of the most elegant patterns nature has devised—a shape that grows, that unfolds, that ascends or descends as it turns. Whether we see it in the coiling of DNA, the unfurling of a fern, the arms of galaxies, or the curvature of seashells, the spiral is everywhere—a universal gesture of becoming [81].



Why the spiral? Because, fundamentally, for any entity, any point along a path, to avoid occupying the same space at the same time, it must move outward or inward, above or below. This necessity gives rise to the helical form—a structure that lifts as it turns, much like a spring or coil, where each rotation stands upon the last, rising into the next layer of itself. It is here that we find the perfect metaphor for ascension through the fourth dimension. Not a simple linear climb, but a spiraling journey, where movement is not confined to direction alone, but occurs through recursion and scale, through growth and self-similarity.

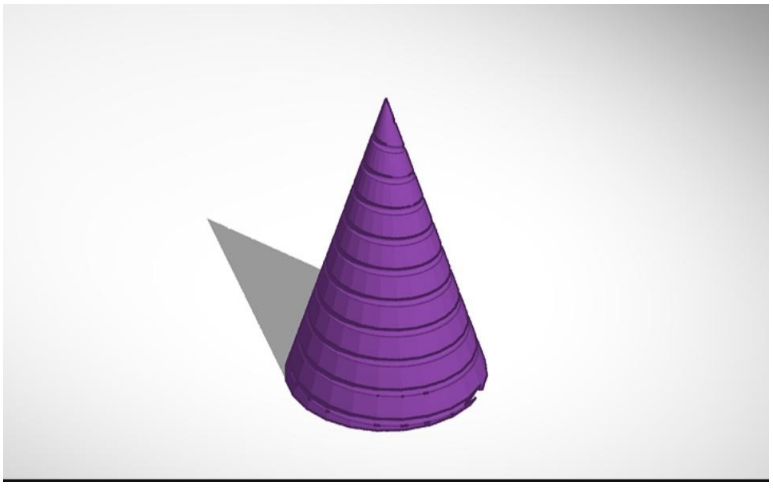
Each turn of the spiral does not merely repeat—it evolves, it expands upon what came before. In this way, the spiral becomes the natural bridge between dimensions. It is the shape of progress, of life, of the cosmos itself. It is how galaxies turn, how storms swirl, how seeds arrange themselves in the sunflower's bloom. So when we speak of the fourth dimension as ascension, we are not speaking only of vertical motion—we are speaking of

[81] Thompson, D'Arcy (1942) [1917]. *On Growth and Form*. Cambridge : University Press ; New York :
Macmillan. pp. 748–933.
https://phys.org/news/2025-03-nature-spirals-link-entropy.html

motion through complexity, through recurrence, through the deepening of pattern.

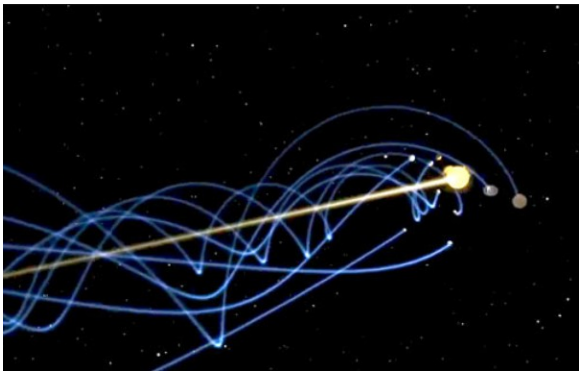
To ascend is to rise through the hologram, spiraling upward through the infinite reflections of shape and scale that compose the architecture of reality. In the spiral, we glimpse the signature of the universe—the geometry of transmutation, the pathway of becoming more. Another configuration of the spiral, one perhaps more familiar to the realm of the physical and practical, is found in the shape of the drill bit—a helix designed to cut, to carve, to move through solid matter. But the elegance of this form is not confined to descent alone. Though we often picture the drill spiraling downward, burrowing into the rock beneath our feet, the very same structure could just as easily be used to ascend, to carve a pathway upward, to break through the ceiling of a cavern and emerge into the light above.

This is the beauty of the spiral—it is not bound by direction, but by form. Its structure allows for motion through resistance, whether that motion is toward the depths or toward the heights. The spiral carries with it the principle of progression, of force focused into form, making possible the journey through what might otherwise remain impenetrable. The shape itself becomes a mode of traversal—a mechanism of ascension or descent, not by brute force alone, but through the elegant application of geometry.



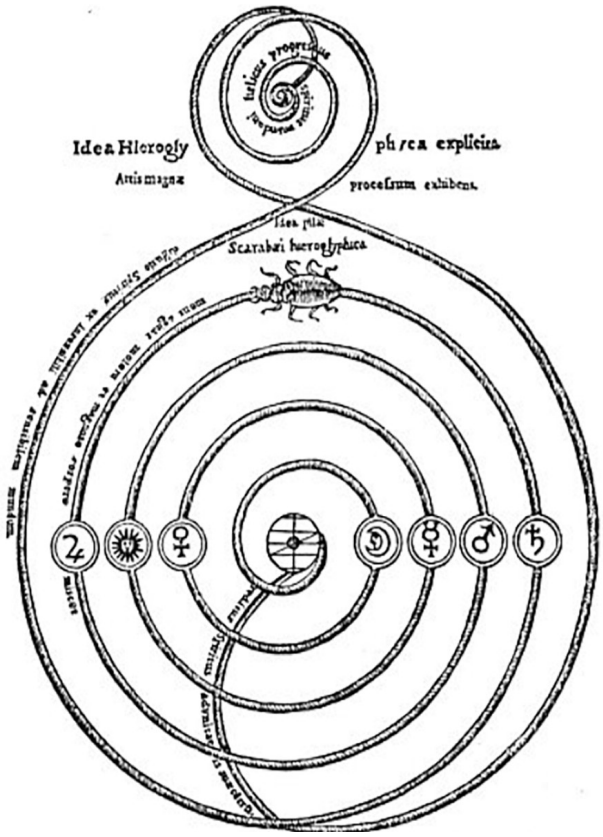
It is the spiral that allows energy to move not simply forward, but metaphorically and physically through—piercing barriers, scaling walls, bridging dimensions. In this way, the drill bit spiral (pictured above) reminds us that the act of transmutation, whether physical or symbolic, is not confined to a single path.

The same pattern that descends into the earth can ascend into the sky. Why the very path our solar system cuts through the heavens is a spiral.



Solar systems actual movement through space.

The spiral is not merely a shape—it is a method, a pathway through form itself. And so, whether it moves downward into the heart of stone, or upward through the roof of a cave, the spiral remains what it has always been: a symbol of becoming, a shape that teaches us how to move through the layers of the world—whether they be made of rock, matter, or meaning. The shape of ascension—this is why, across cultures and ages, the spiral so often stands as the symbol of rising, of elevation, of the journey toward something greater than what came before.



The priests of Egypt used the scarab (illustrated above) as a symbol of regeneration but also discovered in its habits many analogies to the secret process whereby base metals could be transmuted into gold, metaphorically speaking. They saw in the egg of the scarab the seed of the metals, and the above figure shows the path of this seed through the various planetary bodies until, finally reaching the center, it is perfected and matured were it gains the power of flight and reproduction. Then returns again to its source via reproduction. The words in the small spiral at the top read: "The spiral Progress of the mundane spirit."

After the scarab has wound its way around the spiral to the center of the lower part of the figure, it returns to the upper world along the path bearing the words: "Return of the spirit to the center of unity"[82].This is not merely metaphor. It is deeply tied to the geometry of the spiral itself, to the way this form behaves in three-dimensional space. The spiral, by its very nature, is a shape that grows as it turns. Each rotation is not a simple repetition, but a progression, an expansion.

[82] Hall, Manly P. The Secret Teachings of All Ages. The Emerald Table of Hermes.
Hornung, Erik. The Secret Lore of Egypt: Its Impact on the West. Cornell University Press, 2001.

In its structure, we find a path that does not simply loop back on itself, but ascends upward—rising through layers, lifting each revolution into a new place, a new plane. If we think of growing in scale—becoming larger, expanding into new proportions—we can see this, quite literally, as a kind of dimensional transcendence. It is not just movement through space, but movement through levels of existence. Each growth, each scaling upward, becomes a symbolic step into the next realm. The spiral upward is the journey of evolution, of transmutation, of becoming more. It is the pathway from one state of being into the next.

We can see this reflected even in the biology of our own existence. Consider where each of us began—in the microscopic realm, as a single sperm, a single egg. A world invisible to the eye, a domain of cells and molecules—a microbiome that operates under its own rules, its own environment, its own scale. And yet, from this realm, we have grown, scaled upward into the familiar human form, entering what could be seen as an entirely different dimension—the world of organisms, of breath and thought and sensation.

In this sense, the process of growth itself is a journey between realms. From micro to macro, from seed to star, the spiral is not just a symbol—it is the shape of the process. So when we speak of the spiral of ascension, we are not only describing the path of the stars or the shells of the nautilus—we are describing the architecture of transformation, the upward spiral of evolution, the geometrical expression of the great cosmic story: that life is not static, but always becoming. This dimension of movement, this journey through scale and recursion, has long been visualized throughout human history in the language of spiritual, esoteric, and mystical traditions.

To those early seekers, this was not described merely as abstract geometry—it was rendered vividly as a hallway, a tower, a ladder, or a series of spheres of existence stacked one upon the other like the nested shells of a cosmic onion…it’s turtles all the way down. But these representations were never meant to describe physical space alone. In these teachings, the inner world of the mind—our thoughts, our feelings, our dreams—was not seen as separate from this dimensional traversal, but rather as another layer of the same great structure. They spoke of the sphere of thought, the sphere of emotion, the sphere of spirit—each one a domain, not of matter, but of experience. Not apart from the material world, but interwoven with it, interfacing across the dimensions of being.

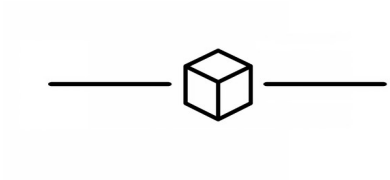
Some of these traditions envisioned this journey as a pathway to the source—to the origin of all things, what they often called God, or the prime mover, or simply the One. And to capture this vision, they gave it a powerful symbol: the Eye. Not just an eye of observation, but of providence, of awareness, of ultimate knowing. The Eye of Providence, the All-Seeing Eye, gazing down through the layered hologram of our existence, much as we might gaze through a telescope into the layered depths of the universe.[83]

To the mystery schools and spiritual teachers who preserved these teachings, to ascend this ladder, to climb this tower, to pass through these spheres, was to move closer to the divine source itself—to approach not only the edges of the universe, but the well of creation from which the universe flows. It was not merely the pursuit of knowledge. It was the pursuit of alignment, of reconnection with the origin point from which all forms and dimensions project. In this vision, the Eye is not just watching—it is inviting.

It calls upward through the spiral, through the ladder of realms, toward the source where the hologram of reality is generated, where the pattern of existence unfolds and repeats. It is a symbol of the unity of inner and outer worlds, the recognition that the mind and the cosmos are reflections of the same underlying structure. In this way, the ancient metaphor remains alive: that the path to understanding the universe is also the path to understanding ourselves—that to ascend through the spheres is to awaken to the deep symmetry between mind and cosmos, between the observer and the observed.

Now that we have fully established what is meant by “four-dimensional” space and the concept of the holographic principle—the idea that the whole can be contained within each of its parts—we are at last prepared to apply our template. This is where geometry becomes more than shape, where it becomes a process of becoming, a map for transmutation across dimensions. First we will discuss the a few fundamental things that make up the Flower of Life symbol such as the Platonic Solids and Golden ratio and how they connect. Then we will look at two different ways to draw the Flower of Life.

[83] "Freemasonry and the All-seeing Eye". Grand Lodge of British Columbia and Yukon. https://en.wikipedia.org/wiki/Eye_of_Providence#cite_note-1

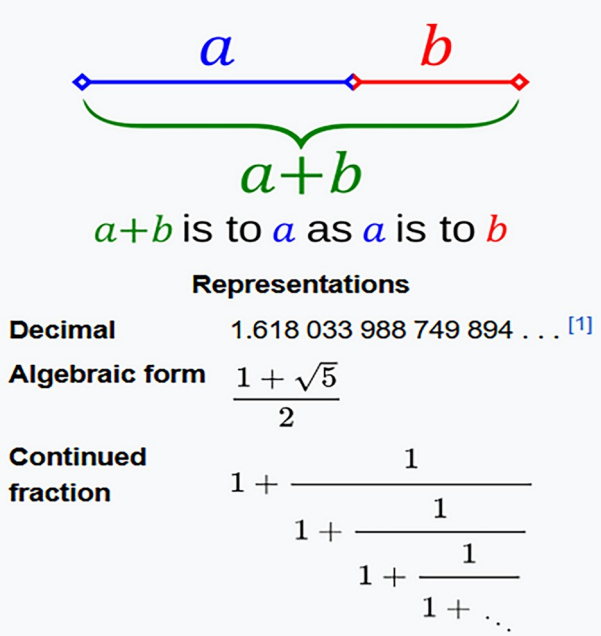


The Flower of Life functions in much the same way as the golden ratio. It is a structure of recursive beauty—each layer giving birth to another, self-similar, self-referential, like a cosmic hologram repeating its own pattern across scales of being. Within the quiet mathematics of its interlocking circles lies the golden ratio itself, that mysterious proportion of harmony and growth. And how elegant that the number from which this ratio emerges is 1.6—six, the number of sides in a hexagon, the foundation upon which the very template of transformation is built.

It is as if nature has chosen a geometry that echoes through flower, crystal, and galaxy alike, whispering that the same law governs them all.

The golden ratio—often denoted by the Greek letter φ (phi)—is a special number that has fascinated mathematicians, artists, and philosophers for thousands of years because of its unique mathematical properties and its frequent appearance in nature, art, and architecture. It is an irrational number, meaning its decimal expansion goes on forever without repeating.

The golden ratio is defined as:



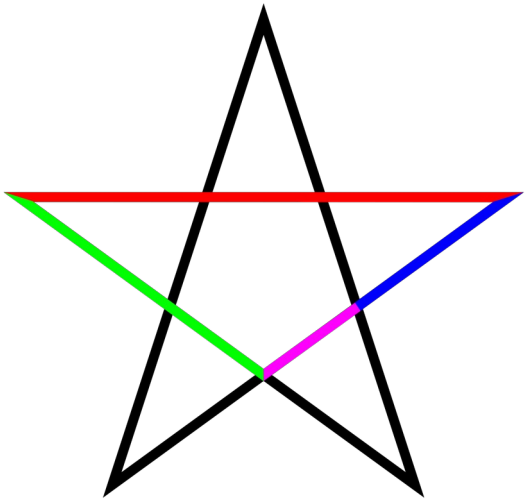
The Golden Ratio is a universal law in which is contained the ground-principle of all formative striving for beauty and completeness in the realms of both nature and art, and which permeates, as a paramount spiritual ideal, all structures, forms and proportions, whether cosmic or individual, organic or inorganic, acoustic or optical; which finds its fullest realization, however, in the human form [84]. The Golden Ratio, has many fascinating properties. For instance, in its relationship to pentagrams the below images show Phi and how the pentagram, as a pentagon, forms one face of the dodecahedron,

one of the Perfect Solids. Phi is also the proportion between your forearm and upper arm or lower leg and upper leg.

The rule is that the closer to the ratio of 1:1.618 forms are the more aesthetically pleasing they are to the eye, like the proportions of a rose. It is partly for its beauty that the most notable temples of our world involve its application. Temples such as the Parthenon in Greece or the Pyramids of Giza in Egypt demonstrate its ratio. Phi is the ratio of wholeness, and it is because of this that it gained another of its names, the Divine Proportion.

[84] Zeising, Adolf, Neue Lehre von den Proportionen des menschlischen Körpers, Leipzig, 1854

In a regular pentagon the ratio of a diagonal to a side is the golden ratio, while intersecting diagonals section each other in the golden ratio. The golden ratio properties of a regular pentagon can be confirmed by applying Ptolemy's theorem to the quadrilateral formed by removing one of its vertices.

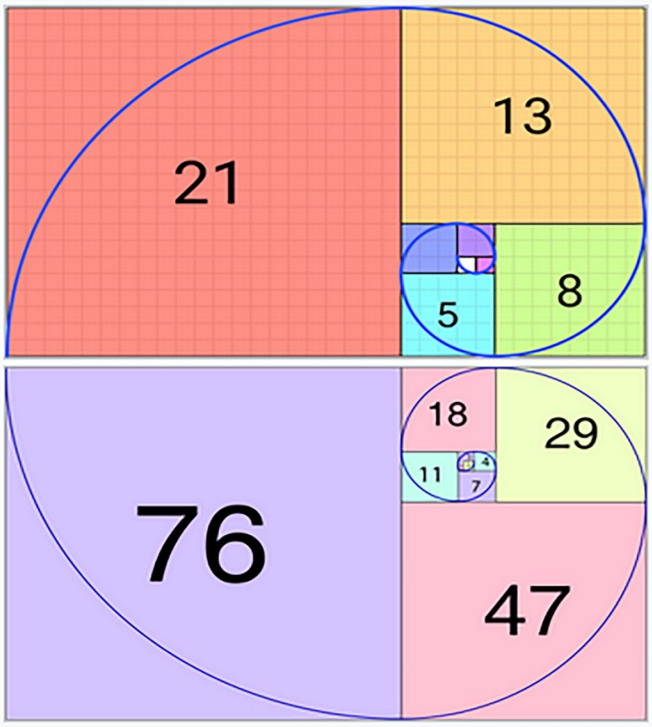


A pentagram colored to distinguish its line segments of different lengths. The four lengths are in golden ratio to one another.

The diagonal segments of a pentagon form a pentagram, or five-pointed star polygon, whose geometry is quintessentially described by φ (1.6). Primarily, each intersection of edges sections other edges in the golden ratio. The ratio of the length of the shorter segment to the segment bounded by the two intersecting edges (that is, a side of the inverted pentagon in the pentagram's center) is φ, as the four-color illustration shows. The pentagon and pentagram contain φ throughout their proportions.

Now how does the Golden Ratio connect to the concept of spirals and our template? Through a very famous mathematical equation known as the Fibonacci Sequence [85].

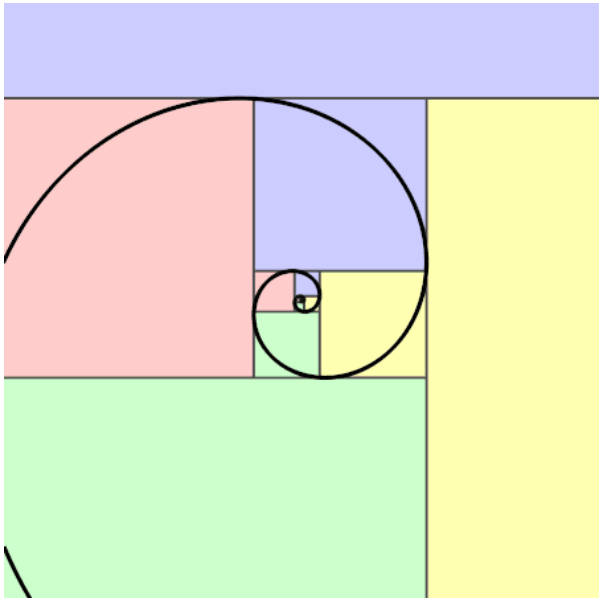
[85] https://en.wikipedia.org/wiki/Fibonacci_sequence#cite_note-1
Peter Cameron, Combinatorics: Topics, Techniques, Algorithms, Cambridge University Press, 1994



A Fibonacci spiral (top) which approximates the golden spiral, using Fibonacci sequence square sizes up to 21. A different approximation to the golden spiral is generated (bottom) from stacking squares whose lengths of sides are numbers belonging to the sequence of Lucas numbers, here up to 76.

The relationship between the Fibonacci sequence and the golden ratio (φ) is one of the most beautiful and important connections in mathematics. The Fibonacci sequence does not use the golden ratio to generate its numbers, but as the sequence grows, the ratio of consecutive terms converges to the golden ratio. The golden ratio is the limit of those ratios. Both the Fibonacci sequence and the sequence of Lucas numbers can be used to generate approximate forms of the golden spiral (which is a special form of a logarithmic spiral) using quarter-circles with radii from these sequences, differing only slightly from the *true* golden logarithmic spiral.

This spiral often closely approximates patterns found in nature that arise from efficient growth algorithms—but real-world examples are rarely mathematically perfect. The core relationship, however, is genuine in theoretical mathematics and geometry. Fibonacci spiral is generally the term used for spirals that approximate golden spirals using Fibonacci number-sequenced squares and quarter-circles (squared circles).



Golden spirals are self-similar. The shape is infinitely repeated when magnified.

This is one of the most important connections. The Fibonacci sequence is: 0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55... (each number is the sum of the two preceding ones). As the Fibonacci numbers get larger, the ratio between consecutive numbers approaches the golden ratio:

1/1=1

2/1=2

3/2=1.5

5/3=1.**666**...

8/5=1.6

13/8=1.625

21/13=1.6153846153...

34/21=1.6190476190...

55/34=1.6176470588...

89/55=1.6181818181...

144/89=1.617977528+

233/144=1.**618**055555+

377/233=1.**618**025751+

610/377=1.**618**037135+

. . . . and on forever.

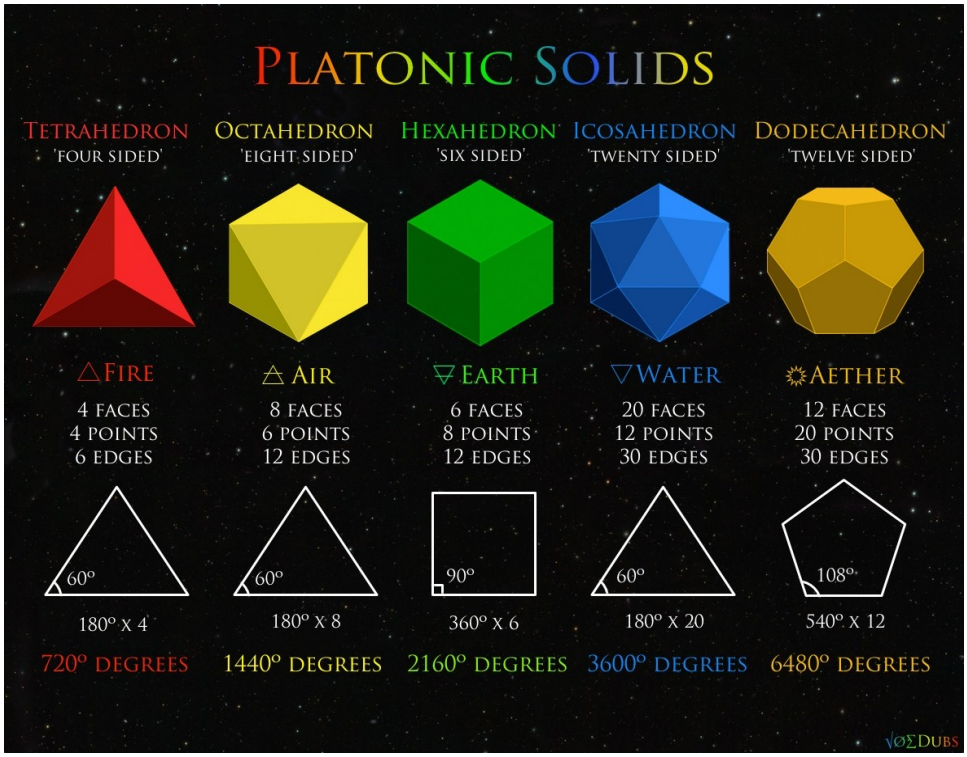
Did you notice that once the numbers reached 6 that an infinite repeating number appears, a spiral forms in mathematical terms? The number six was the stabilization point, the foundation, the square that the Fibonacci Sequence and the golden spiral use as their base. The same way it is the base for our template. It seems to be that this mathematical foundation for everything we have discussed in this book stems from the number 6 and the Golden Ratio.

This link is why the golden ratio appears so often in nature, as many growth patterns follow Fibonacci numbers. While no one spiral accounts for the growth of life forms, it is this ratio, Phi, which appears to function as the primary archetype. All life forms grow according to these natural ratios as existence is geometry in motion. The Golden Ratio has been studied by artists, mathematicians and philosophers for thousands of years, and yet the spirals of nature remain somewhat of a mystery to us.

What this means, dear reader, is that the pentagon, the pentagram, and by association, the dodecahedron, are all expressions of a single, elegant spiral pattern—the golden ratio unfurling itself through form. Let us briefly revisit the Platonic solids with this new perspective. The ancients assigned each to

one of the classical elements: the tetrahedron for fire, the cube for earth, the octahedron for air, the icosahedron for water. Yet one remained—the dodecahedron—whose twelve faces of pentagons seemed to defy simple classification.

Plato suggested it was the shape “used for the whole universe,”[86] later mystics called it the vessel of aether, the fifth element—the substrate upon which all others rest.

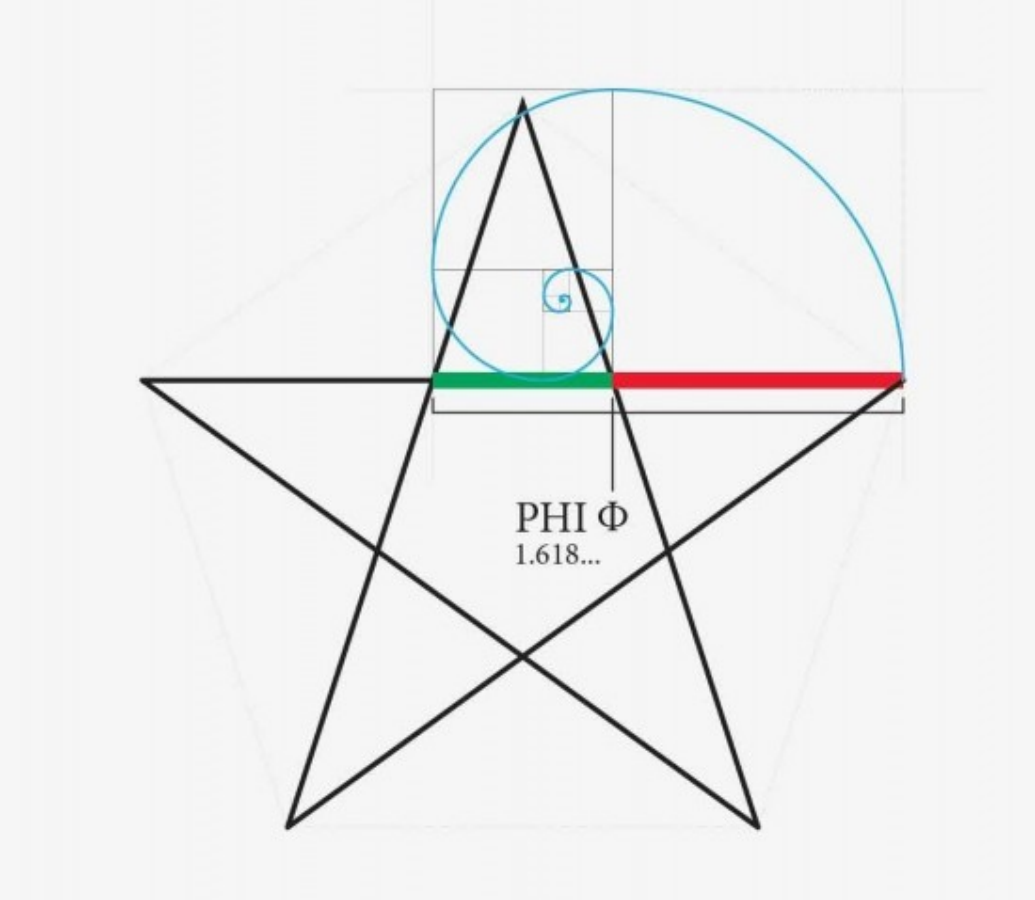


Now imagine these five forms as steps—fire, air, water, earth, aether—a ladder of being, ascending through matter toward the ineffable. But there is a sixth step yet to be seen: the spiral that emerges from the face of the

[86] Wildberg (1988): Wildberg discusses the correspondence of the Platonic solids with elements in
Timaeus but notes that this correspondence appears to have been forgotten in Epinomis, which he calls
"a long step towards Aristotle's theory", and he points out that Aristotle's ether is above the other four
elements rather than on an equal footing with them, making the correspondence less apposite.

dodecahedron itself. Hidden within its pentagonal symmetry lies the golden ratio, and when this ratio is expressed in motion, it produces the golden spiral, the same curve that shapes galaxies, shells, and hurricanes. Here we find the echo of the alchemical process: the sequence completes itself and, in so doing, begins anew.

Just as the inner circle of the Philosopher's Stone signifies both completion and rebirth, so too does the dodecahedron give rise to the spiral—a pattern that never ends, but repeats infinitely, self-similar across scale. It should be of considerable note how often the Golden Ratio shows up in nature and art.



In Nature:

- Phyllotaxis: The arrangement of leaves on a stem, seeds in a sunflower, or scales on a pinecone often follow spiral patterns aligned

with Fibonacci numbers and the golden ratio, which allows for optimal packing and sunlight exposure. [87]

- Spiral Shells: The nautilus shell is a classic example of a golden spiral (though it's often a rough approximation). [88]
- Hurricanes and Galaxies: Many exhibit logarithmic spiral patterns.

In Art and Architecture (Debated):

Many claims about the golden ratio's use are retrospective and not proven by historical records. However, it has been intentionally used in some modern works.

- Parthenon: It is often claimed that the front face of the Parthenon fits perfectly into a golden rectangle. The fit is approximate, and there's no evidence the ancient Greeks designed it that way (Livio, 2002).
- Pyramids of Giza: The ratio of the Great Pyramid's slant height to its base half-length is close to φ. [89]
- Leonardo da Vinci: Used golden ratios in his illustrations for Luca Pacioli's book *De Divina Proportione* ("The Divine Proportion") and possibly in works like the *Vitruvian Man* and *The Last Supper* (Livio, 2002).
- Salvador Dalí: Intentionally used the golden ratio in his painting *The Sacrament of the Last Supper*. [90]

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[87] Vogel, H. (1979). A better way to construct the sunflower head. Mathematical Biosciences, 44(3–4), 179–189.
Livio, M. (2002). The Golden Ratio: The Story of Phi, the World's Most Astonishing Number. Broadway Books.

[88] Markowsky, G. (1992). Misconceptions about the Golden Ratio. The College Mathematics Journal, 23(1), 2-19.

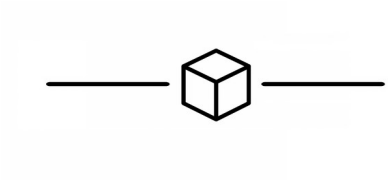
[89] Herz-Fischler, R. (2000). The Shape of the Great Pyramid. Wilfrid Laurier University Press.

[90] Dalí, S. (1955). The Sacrament of the Last Supper [Painting]. National Gallery of Art, Washington, D.C.

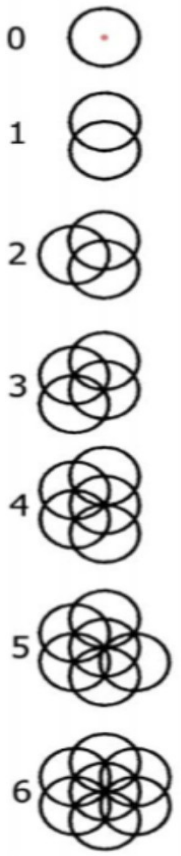
In essence, the golden ratio is a mathematical constant with unique and elegant properties. Its connection to the Fibonacci sequence explains its prevalence in biological growth patterns. While its role in classical art and architecture is often overstated, it remains a powerful symbol of the intersection between mathematics, nature, and beauty. The golden ratio is the mathematical expression of balance and transformation—the geometry of life itself.

13th. century cross-stone at Haghartsin Monastery

The Seal of Solomon made out of spiraled coils. Rising upward towards the heavens from it is a double helix. The helix looks like a chain doesn’t it?



Now that we have all of the groundwork laid out let us break down The Flower of Life patterns construction. The first way is very straightforward, starting with the monad you add six circles one by one until the Seed of Life (The foundational shape for the Flower of Life) pattern emerges from their intersections:



As you can see from the illustration above after six circles that form a six sided central shape, the pattern emerges. This lines up to the overall square/hexagon/cube pattern we have been tracing so far visually. The number six still as relevant as ever, taking a central role in all of this. The seed of life is also used as the base (square) of the flower of life symbol.

This six step process also mirrors the origin story from Christianity where god creates the world in seven days. Working for six but resting on the seventh. You can even see this in the way we set up our weeks. Sunday representing the monad as it is the first day of the week.

Why is the Seed of Life relevant you ask? because it has been seen in direct association with the Seal of Solomon with little to no explanation:

Medieval Armenian timbstone with hexagram and hand

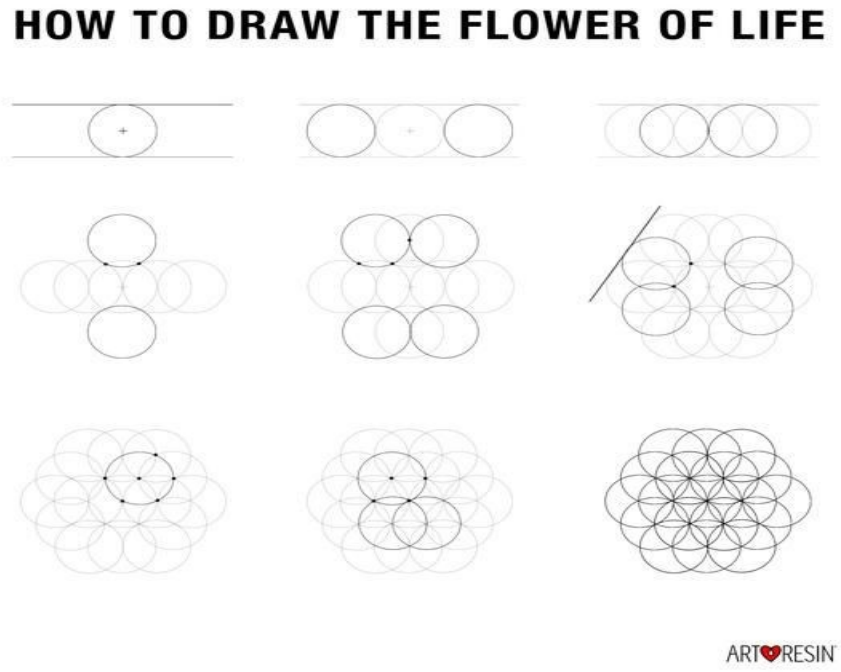
Our second way of construction will be a different drawing method and we will directly compare the steps to draw the "flower" to the steps of the template:

Circle (The Monad):

You start with the circle or monad.

Unification of Opposites (Dual-Circles):

Using the radius of your original circle, place two new circles at opposite ends, much in the same manner as we saw in the construction of Solomon’s Seal. continue to multiply these circles, two by two, radiating outward in perfect symmetry, as shown in the diagram on the next page.



Triangle (The Triangles Formed from Overlapping Circles):

As we continue this process of repetition and reflection, multiplying circles symmetrically around the original monad, something extraordinary begins to happen. The overlapping arcs, the intersecting lines, begin to form a pattern—tiny triangles emerge within the spaces between the circles. Like the web of a spider or the crystalline structure of a snowflake, the intersections give rise to new forms, born naturally from the simple act of symmetrical growth.

Four Elements (The Four Spatial Dimensions):

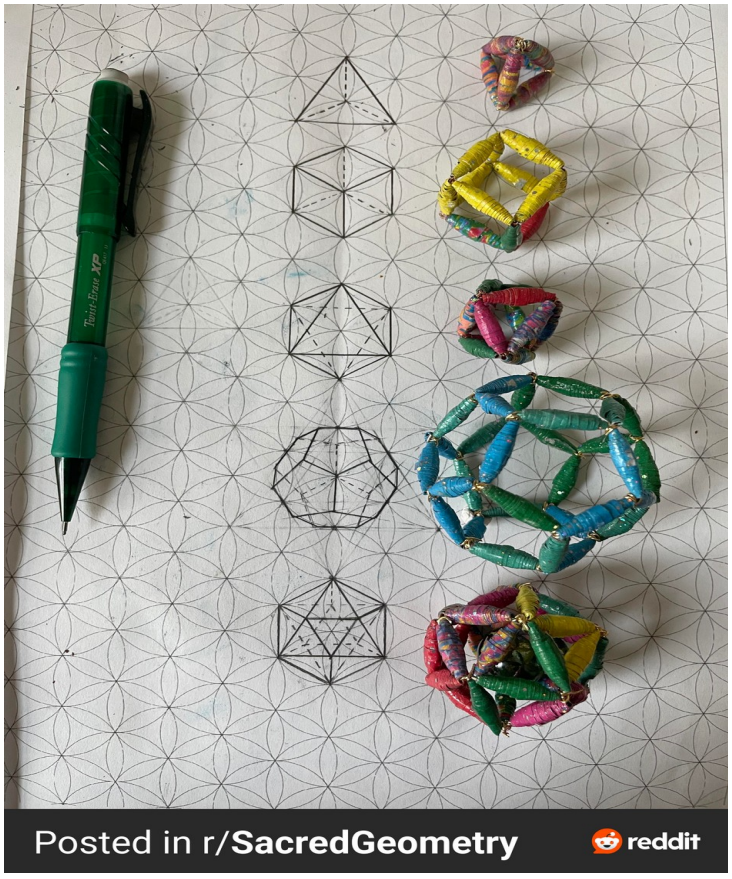
Here, nestled within this geometry, we encounter the “four elements” of this symbol. But these elements are not merely earth, air, fire, and water as the ancients once named them—they are also the four dimensions this shape represents. It contains within itself every projection of geometry:

- The first dimension—the basic line, the principle of procession, the seed of direction.
- The second dimension—the realm of polygons and symmetry, the two-dimensional world where shape first encloses space.
- The third dimension—where these forms rise into volume and depth, manifesting as the Platonic solids, the perfect shapes of three-dimensional existence.
- And finally, the fourth dimension—expressed here not as another line, but as the holographic nature of the entire structure. A dimension of recursion, of scaling, where the whole is mirrored in each part, and each part holds the potential of the whole.

Remarkably, these fourfold patterns echo throughout the architecture of nature and human thought alike: the four Platonic solids associated with the classical elements, the four elemental triangles of alchemy, and even the four quadrants of a Cartesian or 2D plane.

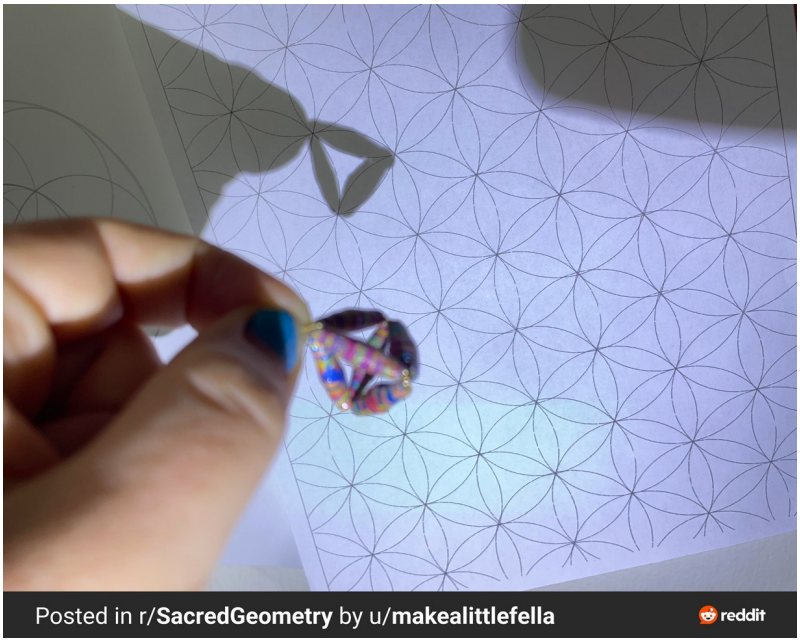
Allow me to demonstrate in the following pages.

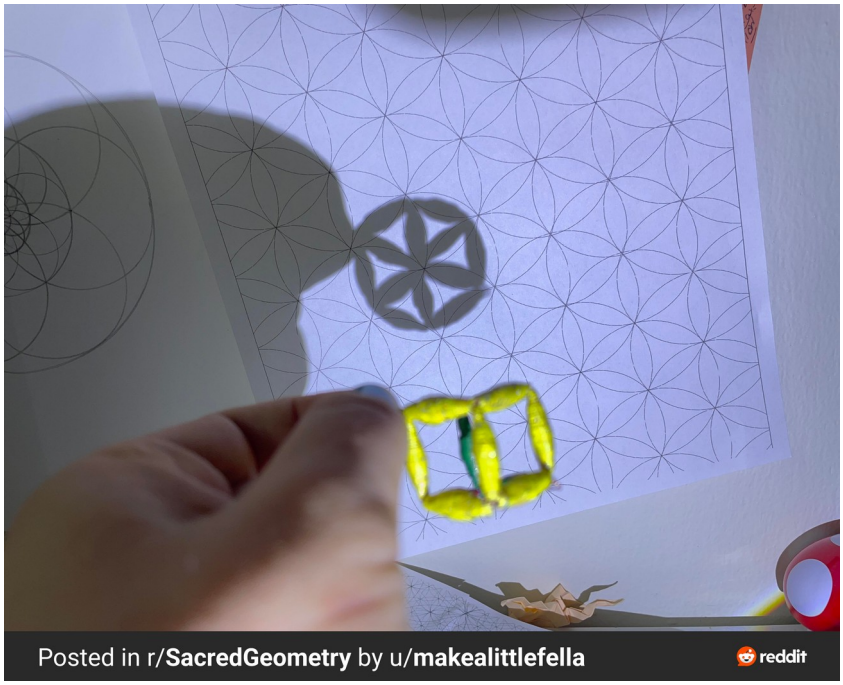
Below, we find some truly remarkable examples—the Platonic solids, those perfect, symmetrical forms that have fascinated philosophers, mathematicians, and mystics alike for millennia. Here, we witness these three-dimensional shapes being projected with light and shadow directly onto the Flower of Life pattern. What this demonstration reveals is not simply an artistic coincidence—it is a profound statement about the structure of space itself. You will see on the following pages that when illuminated from the right angles, these solids cast shadows that align perfectly with the two-dimensional geometry of the Flower of Life.



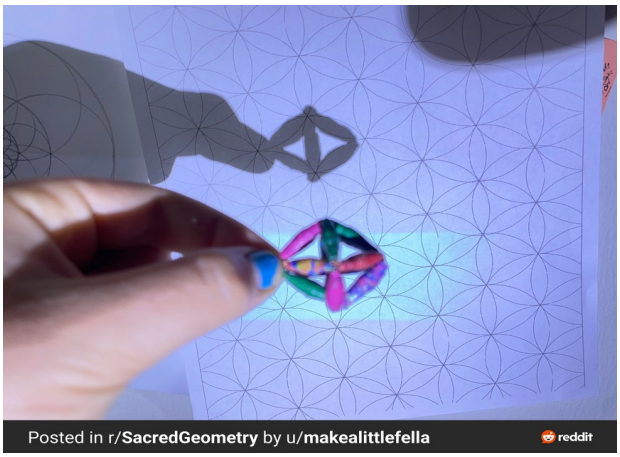
Their edges, their vertices, their faces—all find a home within the intersecting circles and arcs of this ancient symbol. In this way, the Platonic solids—tetrahedron, cube, octahedron, dodecahedron, and icosahedron—are not separate from the Flower of Life. They are encoded within it. Their forms are latent within the pattern, waiting only to be revealed by the projection of light. This is the essence of projection itself: the casting of a higher-dimensional form onto a lower-dimensional plane, much as our own three-dimensional world casts its image upon our two-dimensional retinas.

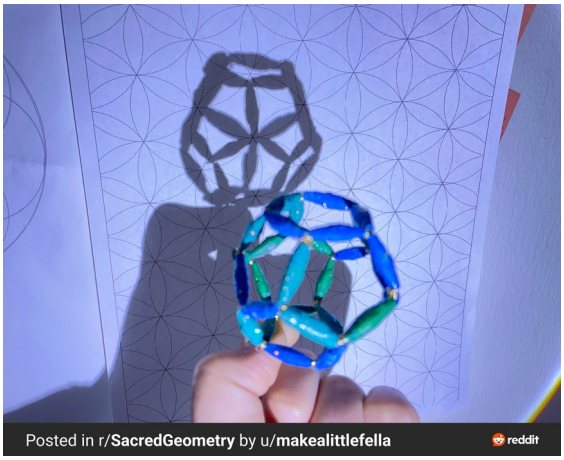
It is a gentle reminder that what we see is often just the surface of something deeper, a shadow of higher symmetries. Through this simple interplay of light, form, and geometry, we glimpse a unifying truth—that shape transcends dimension, and that the patterns of the cosmos repeat themselves, echoing across the scales of existence.





(We can see above that the yellow cubes projected outline can form a hexagon.)





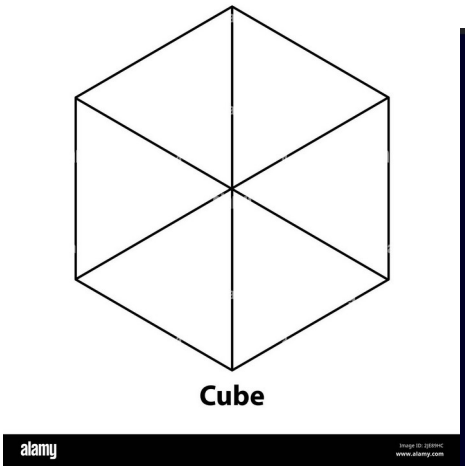
(Notice how you could match this outline anywhere on the paper, holograms are self similar on all levels)

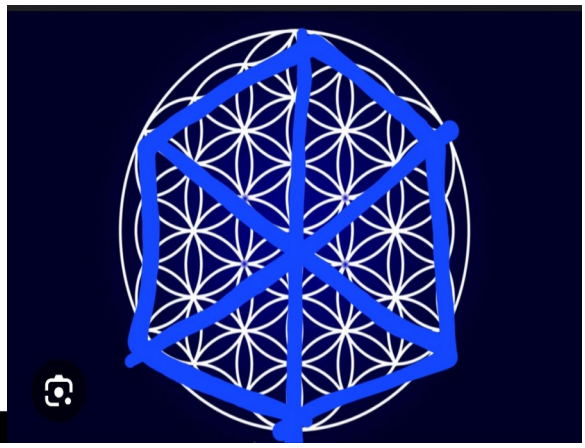
Square (Macro-Hexagon):

The outline of the pattern within the circle of this ancient and elegant symbol resolves itself into a hexagon—a six-sided figure, simple yet profound. And within this larger form, each smaller circle contributes to a repeating pattern of six-pointed hexagonal stars, radiating outward in harmonious symmetry. This is no arbitrary design. It is significant, deeply so. For as we have explored before, the three-dimensional counterpart of the hexagon—the solid that naturally emerges from the logic of six-sided symmetry—is the cube.

A cube, after all, is simply a square extended into three-dimensional space. Every face of the cube is a square, and yet, when we view the cube along certain axes, particularly from its corner, its silhouette projects as a hexagon. This reveals an elegant relationship: that hexagons and cubes are reflections of one another, different aspects of the same geometrical truth expressed across dimensions. This interplay between the square, the cube, and the hexagon becomes a bridge between the two-dimensional and the three-dimensional realms.

It shows us how form unfolds into space, how the flat becomes solid, how the symbolic becomes structural. What we are witnessing here is a geometry of continuity—a pattern where each shape contains the seed of the next, where the language of two dimensions speaks fluently into the grammar of three. It is as if the universe, in its great economy of design, uses these simple shapes as the alphabet of creation, combining and projecting them across dimensions to build the architecture of reality.

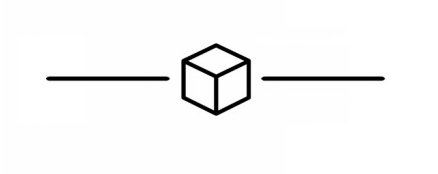




The template we have been following—the sequence of circle, triangle, square, or in three-dimensional terms, the cube—is remarkably clear within this structure. If you look closely at the Flower of Life pattern displayed in the image above, you can even begin to make out the edges of the cube itself, subtly implied within the overlapping lines of the symbol. Now, I must ask for your patience with the drawing—it may appear a bit imprecise, but my intention was to keep the underlying geometry as visible as possible beneath the guide lines. Yet even in its roughness, the essential truth remains evident: this symbol contains within it the circle, the triangle, and the square—the fundamental shapes that make up the transmutation template we've been exploring and will continue to explore throughout this journey.

Inner Circle (A New Foundation):

What makes this discovery so fascinating is not simply the presence of these shapes, but the process they reveal. Across each of the symbols we have examined—the Seal of Solomon, Metatron's Cube, the tesseract projection revealed within the Flower of Life—we encounter the same sequence, the same structural dialogue between unity, balance, and transformation. Together, they form a pattern of squaring the circle—that ancient metaphor for the act of bringing the infinite into form, of turning potential into structure.

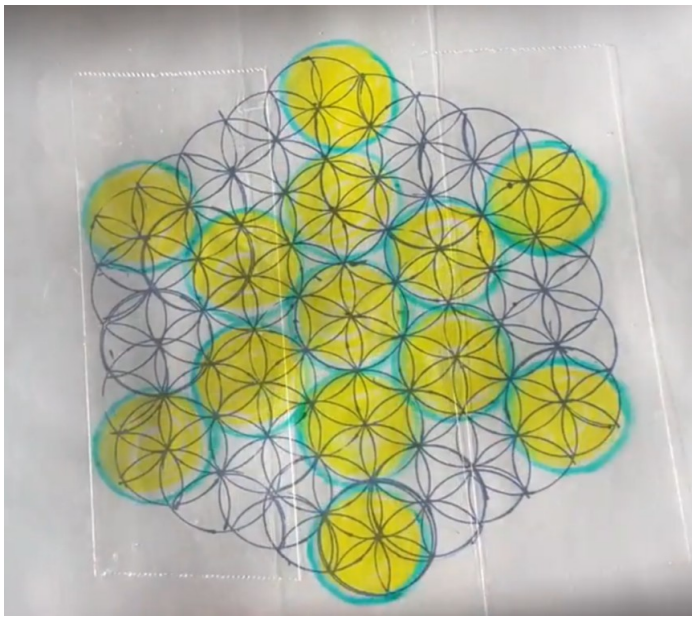


Now that we've established that these three symbolic forms—the circle, triangle, and square—and their higher-dimensional projections all represent the same underlying process, we can see how they align and resonate across their various expressions. This alignment is beautifully demonstrated

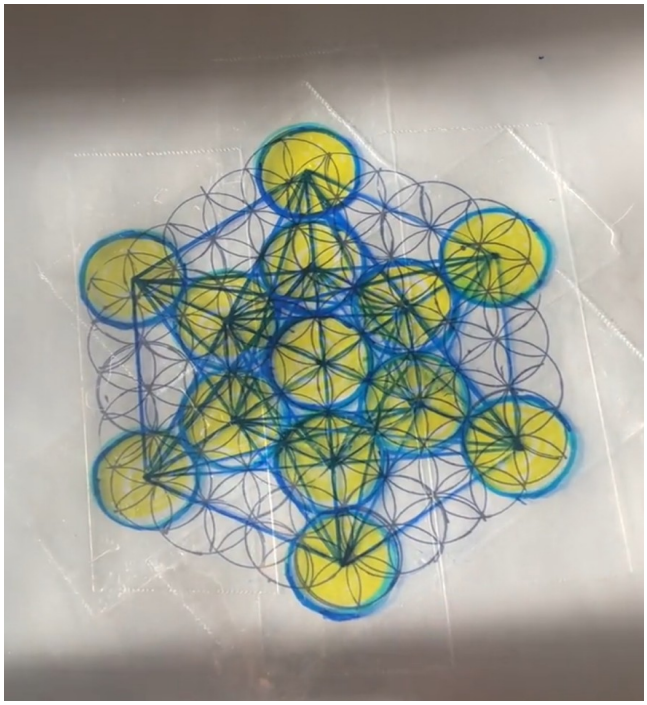
in the small video provided here and illustrated on the following pages, where the symbols are layered, one upon the next, revealing their shared geometry. It is not simply an aesthetic alignment—it is a reflection of the deep structure of transformation, encoded in shape, dimension, and symmetry. In this alignment, in this dance of forms, we begin to glimpse the quiet majesty of the universe's language—the geometry of becoming.

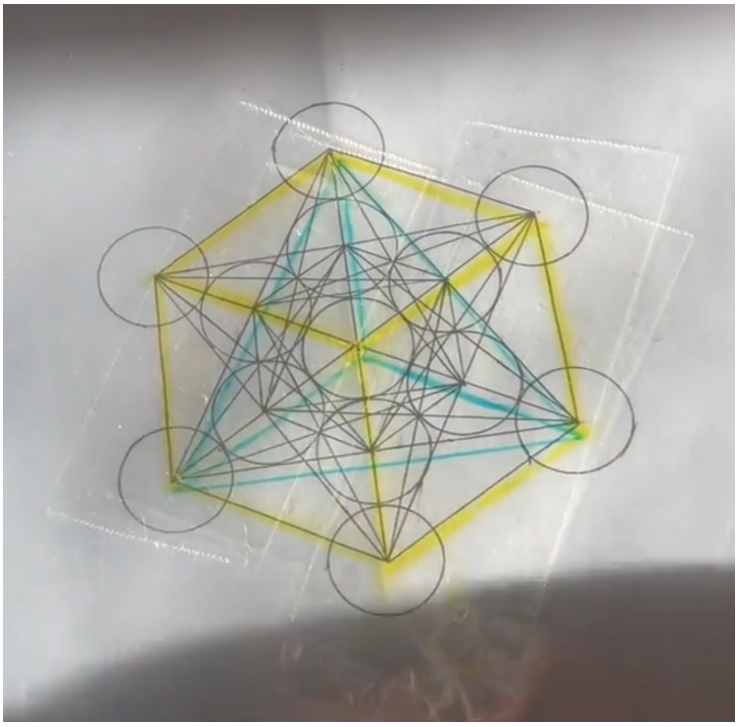
https://imgur.com/aRAA0KG

(demonstration pictured below)



Once you have the circles drawn or prima materia you can overlap Metatron's Cube (pictured below).





It becomes clear, upon closer examination, that the symbols known as Solomon’s Seal, Metatron’s Cube, and the Flower of Life are not separate ideas. Rather, they are projections of the same fundamental process, both geometrically and symbolically—each expressing in its own way the ancient and beautiful act of “squaring the circle”. This phrase, steeped in mystery

and metaphor, represents the effort to bring the infinite into form, to translate the curve of the circle—a symbol of unity and eternity—into the structured clarity of the square, or in its three-dimensional expression, the cube or hexagon. It is not merely a mathematical challenge; it is a philosophical meditation on the nature of manifestation itself.

These three symbols form, in essence, a kind of sacred set—each one aligned with one of the dimensions of space and the architecture of creation:

- Solomon's Seal, representing the two-dimensional plane of design and geometry, the realm where the idea first takes shape. Be it on paper or in the mind.
- Metatron's Cube, expressing the three-dimensional world, where form rises into volume, giving us the Platonic solids, the fundamental shapes from which matter assembles.
- And finally, the Seed of Life, or Flower of Life, gesturing toward the fourth dimension—the domain of fractals, holograms, and the recursive patterns that bridge the finite with the infinite. The fabric from which the shapes are woven.

At the center of this triad stands the Philosopher's Stone—not as a literal object, but as the abstract symbolic cypher that binds these dimensions together. It is the template of transmutation, the logic by which one plane of existence unfolds into the next. Another way to view this sacred set of symbols is as a map of manifestation, a guide to the process of creation itself.

Imagine, for a moment, that you begin with an idea, a design sketched onto the two-dimensional plane—this is Solomon's Seal, the plan, the blueprint of potential.

From here, the act of manifesting begins—the design is lifted, shaped, and built into the three-dimensional world, represented by Metatron's Cube.

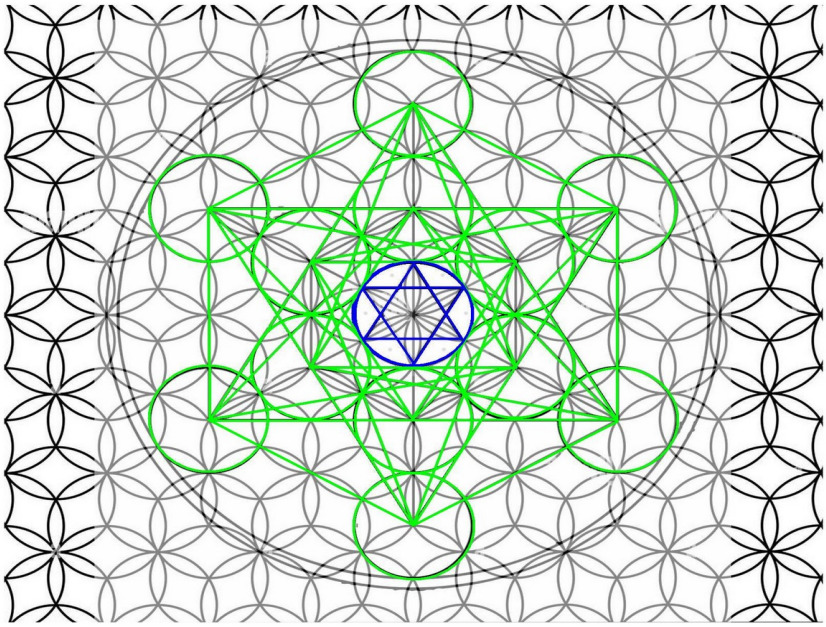
But the source of this manifestation—the fertile ground from which the design is drawn—resides not in two or three dimensions alone, but in the fourth-dimensional field: the holographic, fractal space symbolized by the Flower of Life, where all possible patterns coexist in potential. The paper on which the blueprint is drawn.

Let’s make this tangible:

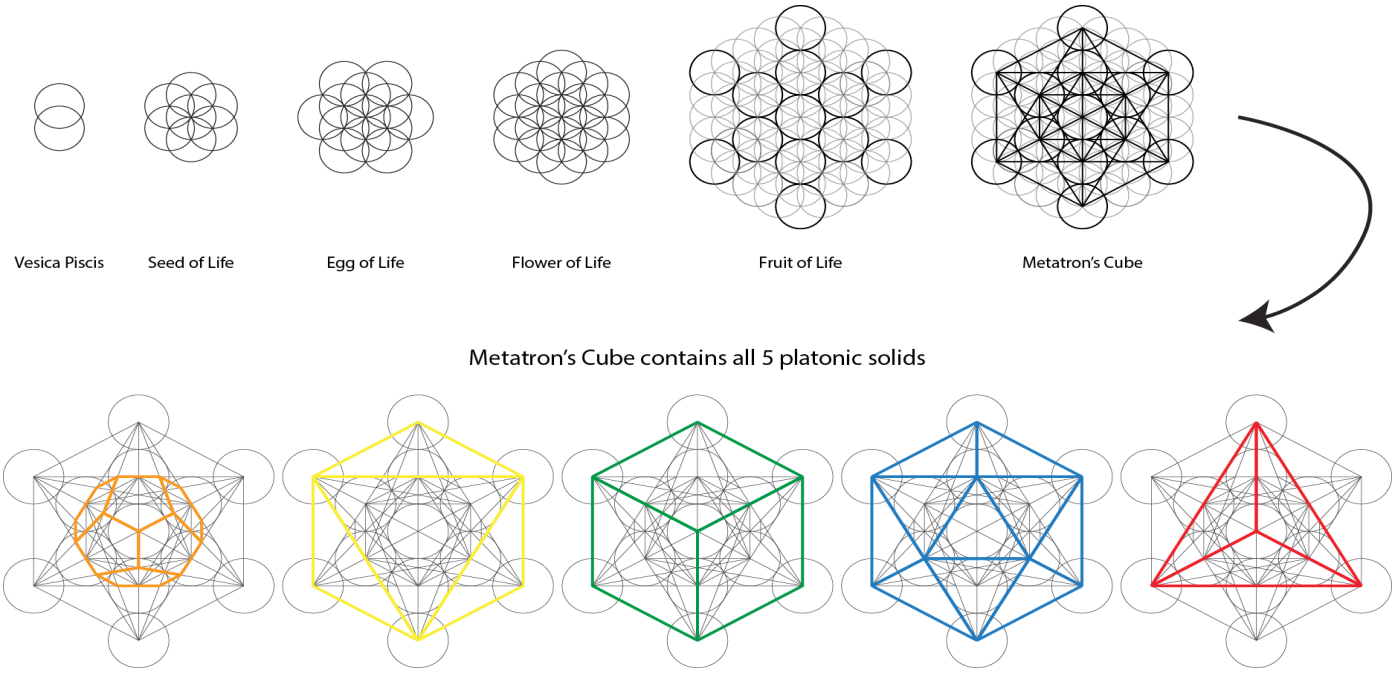
- Picture the Flower of Life drawn carefully onto a piece of paper. This paper, in our analogy, becomes the fourth-dimensional plane—the holographic field of possibility.
- Upon it, we trace one of the Platonic solids, drawing it from the lines already embedded within the Flower of Life’s structure. This act of drawing becomes our two-dimensional plan—Solomon’s Seal, the design phase.
- Now, we take this shape, cut it from the paper with scissors, and fold it into its three-dimensional form—the cube, the tetrahedron. In this act of folding, we cross the boundary from concept into construction, from thought into form—using the paper.

We have manifested something real from symbol and geometry, guided by the principles encoded in these ancient diagrams. In this process, we are not merely building an object—we are participating in the very mechanism of creation. We are walking the same path inscribed by the ancients, using these symbols not as static icons, but as tools, as vehicles of transformation. In this way, the circle becomes the square, the plan becomes the structure, the idea becomes the reality—and the Philosopher’s Stone reveals itself not as a stone at all, but as the living process of creation across dimensions.

Below I have illustrated what these symbols look like when placed together to form the process I am describing.



And here in the image below again we see all of the alchemical elements and platonic solids represented within the flower of life symbol.



There is something else, I think, worth reflecting upon—the roles of the individual symbols within this larger, all-encompassing geometric structure. Here, Metatron's Cube serves as an intermediary, a bridge between the microcosm of Solomon's Seal and the macrocosm of the Tree of Life. This is no trivial connection. In the ancient mystical traditions from which these symbols arise, the figure of Metatron himself was understood as precisely such a bridge—a messenger between humanity and the divine, a conduit between matter and spirit. Sometimes referred to as the architect of the universe, Metatron was seen as the one who transmits the blueprint of creation from the ineffable source into the unfolding patterns of the cosmos.

When we consider these symbolic associations alongside the geometric functions of these forms, the metaphor deepens. Metatron's Cube, situated between the flat design of Solomon's Seal and the recursive, living pattern of the Tree of Life, performs the very task attributed to its namesake—it becomes the mediator, the translator between planes of existence. It is the architectural link, the symbolic middle path. But beyond the metaphor of messenger and architect, there is something even more elegant here: the holographic nature of the entire symbolic journey itself.

At the heart of this symbol, we find the circle—the same circle we encountered in the monad, the point of origin, the singularity from which all else unfolds. Surrounding this, at the periphery, are the outer circles, like echoes radiating from the central point. Within this field, we see two great interlocking triangles, familiar from the structure of Solomon's Seal, speaking again of balance, duality, and integration. Encasing it all is the hexagon, the two-dimensional projection of the cube, a shape that suggests stability, structure, and three-dimensional form. What emerges from this arrangement is not just a beautiful design—it is a macrocosmic expression of the same circle, triangle, square process we have been tracing.

It is a hologram of transformation itself: the pattern that repeats across scale, where the micro reflects the macro, and each shape contains the seed of the next. In this comprehensive symbol, we see the blueprint of creation, not as a static thing, but as a living process—a recursive dance between simplicity and complexity, between point and form, between potential and manifestation. And in this way, these ancient symbols reveal their deeper purpose—not merely as sacred art, but as windows into the architecture of the cosmos, and into the profound mystery of how being itself unfolds.

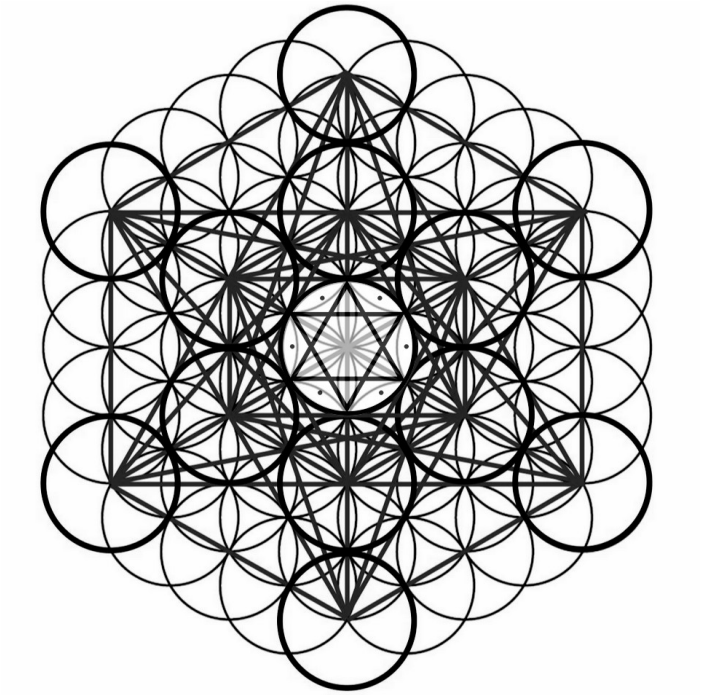
The entire symbol we have been exploring is, in truth, a kind of hologram—a projection of the transformative process itself. It begins so humbly, so simply, with a template made of the most basic geometrical forms: the circle, the triangle, and the square. Three shapes, ancient as thought, fundamental as number. From these, the first great symbol emerges—Solomon's Seal—a union of opposites, balance expressed through symmetry, the meeting place of two worlds.

But the process does not end there. Instead, it continues to project outward, repeating and scaling, much like the growth of a fractal pattern. Each iteration expands upon the last, weaving together complexity from simplicity, much as the universe itself seems to do. With each new layer, the symbol becomes not just larger, but richer, more encompassing. The pattern grows, but in growing, it reflects back upon itself—the hallmark of a true hologram, where the whole is found in every part.

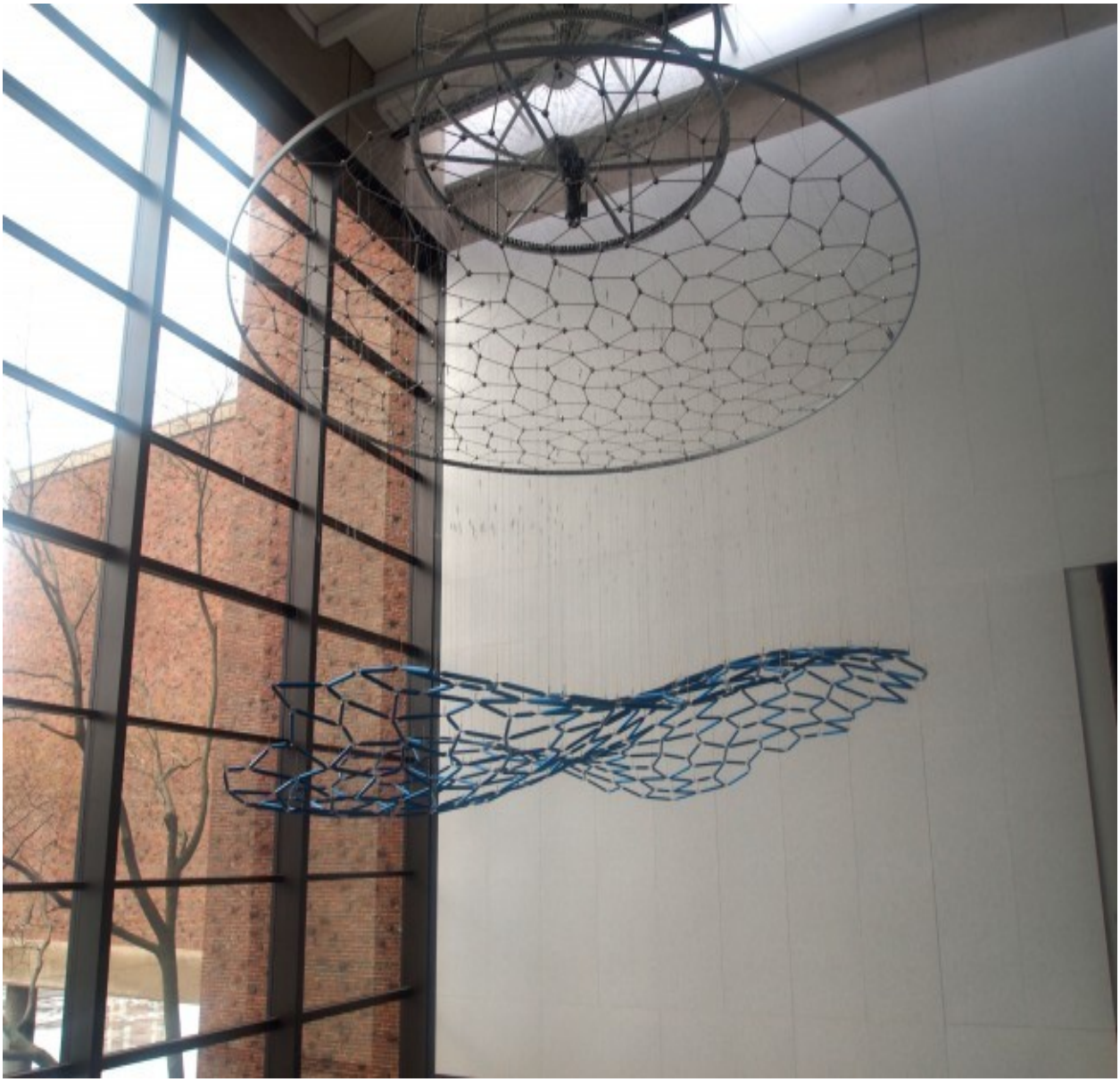
And here is where the symbol reveals its deeper meaning: it is not merely about transformation, the shifting of one state into another. It speaks of transmutation—a higher order of change, where the process itself leads not only to difference, but to ascension. It is the story of becoming not just new, but more, a spiraling upward and outward. At its heart, this symbol represents a journey—from the simple to the complex, from the finite to the infinite, from the grounded to the divine.

It charts a course not just through geometry, but through the very logic of creation and evolution. It whispers the same truth we hear in the spiral of galaxies, in the unfolding of life, in the dance of the smallest particles: that change is not random, but structured, and that structure itself is the language of becoming.

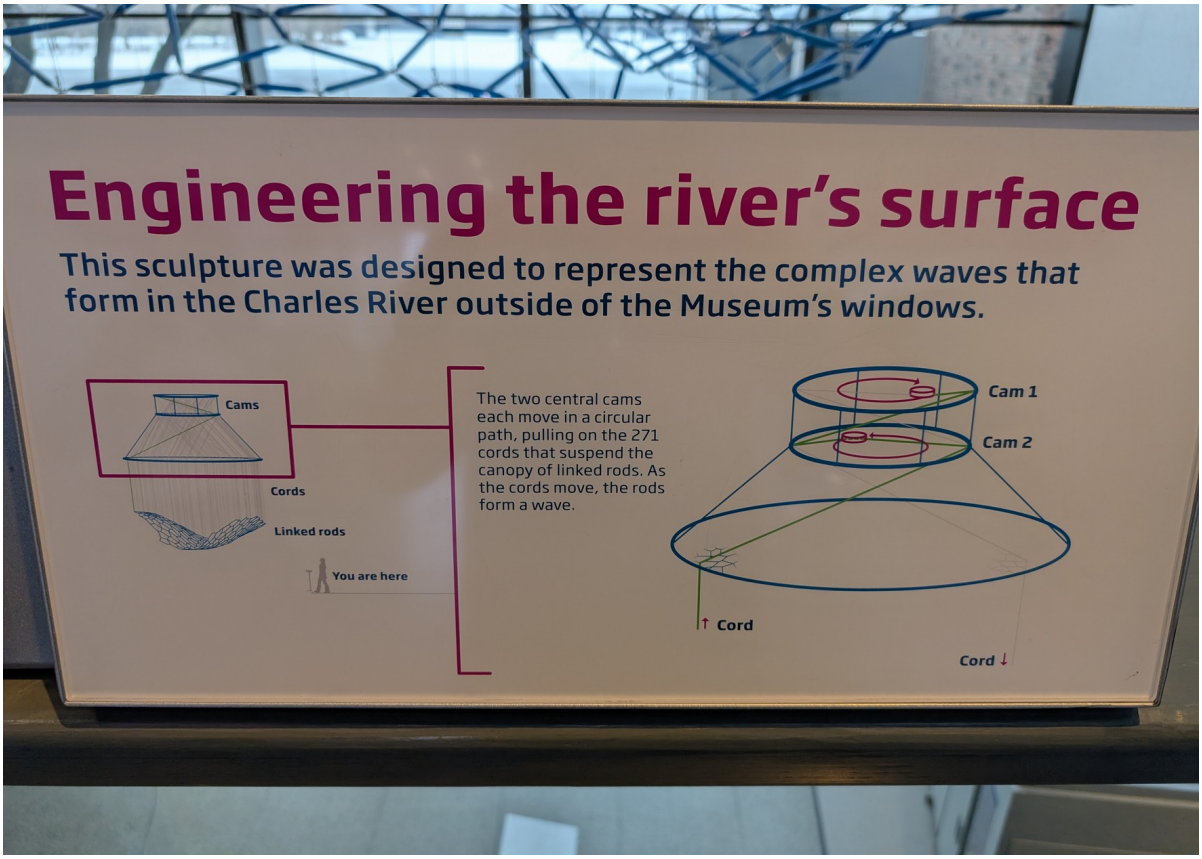
> This symbol was meant as a map of ascension—a pattern that mirrors the journey of the universe, and perhaps, the journey of consciousness itself.



An interesting and beautiful place where we can witness this process in action—the journey from one dimension into the next—is in the form of a moving sculpture known as the “River Loom,” created by the artist and engineer Reuben Margolin, pictured below.



Here is a Link to see it in action: https://www.youtube.com/watch?v=KLq2woTE2XI


Engineering the river's surface
This sculpture was designed to represent the complex waves that form in the Charles River outside of the Museum's windows.
Cams
Cords
Linked rods
You are here
The two central cams each move in a circular path, pulling on the 271 cords that suspend the canopy of linked rods. As the cords move, the rods form a wave.
Cam 1
Cam 2
Cord
Cord

At first glance, it may seem like a simple kinetic artwork—a lattice of strings, pulleys, and wooden arms moving gracefully through space. But look closer, and you will see something profoundly elegant unfolding. What Margolin has captured in this piece is nothing less than a physical demonstration of projection through dimensions—from simple lines of motion into complex, wave-like forms that seem to breathe and ripple with life. The sculpture begins with the basic procession of linear motion, each element moving rhythmically, predictably.

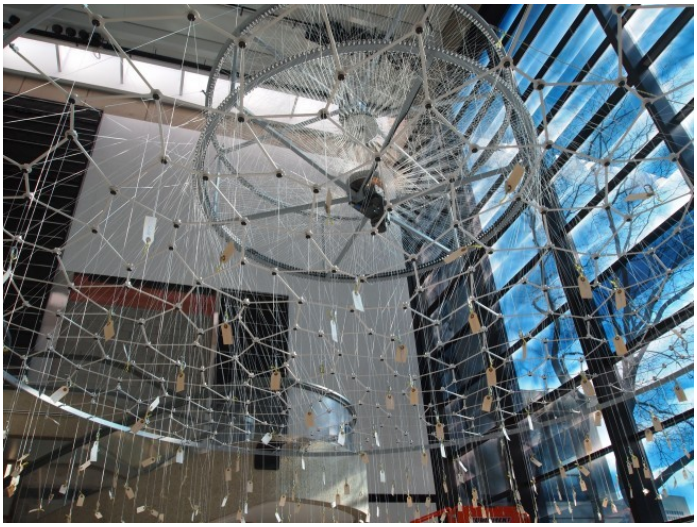
But as these motions overlap and synchronize, they begin to form two-dimensional wave patterns—oscillations that weave together across the surface of the sculpture like ripples on the surface of water. Yet it does not stop there. These two-dimensional patterns rise, fold, and flow into three-dimensional shapes, twisting through space like a living organism, like the spiral arms of a galaxy or the rolling dynamics of a great river. Here, the humble line transcends its limitations, becoming volume, becoming form through the bridge of strings.

This kinetic sculpture, in its gentle mechanical elegance, mirrors the same transformative process we see encoded in the circle, triangle, square

template—the journey from the one-dimensional line, to the geometry of planes, to the solidity of space, and beyond. It is a visual metaphor for ascension, for the unfolding of complexity from simplicity, for the movement of pattern through dimensional layers. In the River Loom, we glimpse the living geometry of the universe—not as static shapes on a page, but as dynamic processes, ever in motion, ever becoming.

Let us take a moment to observe the starting shape of this remarkable structure, pictured above. What we see at first is beautifully simple—a small circle at the center, surrounded by a larger encompassing circle. Radiating outward from that center are six evenly spaced metal spokes, dividing the wheel into six equal segments. These six spokes do something more than just divide the space—they trace the outline of a hexagon, we encounter the familiar friends of our geometric journey: the circle, the triangle—found within the pie-shaped divisions—and the hexagon.

The circle, the triangle, and the hexagon—the basic building blocks of our exploration—are all present here, woven together into the architecture of this rotating form. It is from this humble beginning that the greater motion will emerge, and with it, the unfolding of dimension through process.



That the end result of this motion forms a wave is not merely a beautiful coincidence—it is profoundly significant. For according to the insights of quantum mechanics, at the most fundamental level of reality, everything in the physical world behaves like a wave. Particles, those tiny constituents we once imagined as hard little spheres—electrons, photons, even atoms themselves—are not simply objects, but also waves of probability, vibrating fields of potentiality. They oscillate, they interfere, they ripple through the quantum fabric of the universe. [91]

This revelation, that matter is not only substance but also motion, that the essence of reality is shaped by vibration and pattern, mirrors precisely what we see expressed in this sculpture, and in the geometries we've been exploring. The wave, then, is not just a pattern of motion—it is the very signature of existence at its most elemental scale. In the wave, we glimpse the unity of form and function, of energy and matter. The wave is how the universe moves, how it breathes, how it becomes.

And so, when this geometric process, this rotation of shape through dimension, resolves into a waveform, it is echoing the very principle that governs the quantum world. It is as if, through this simple mechanism, we are offered a window into the deep architecture of reality—where the language of geometry, the logic of motion, and the dance of the quantum wave all converge.

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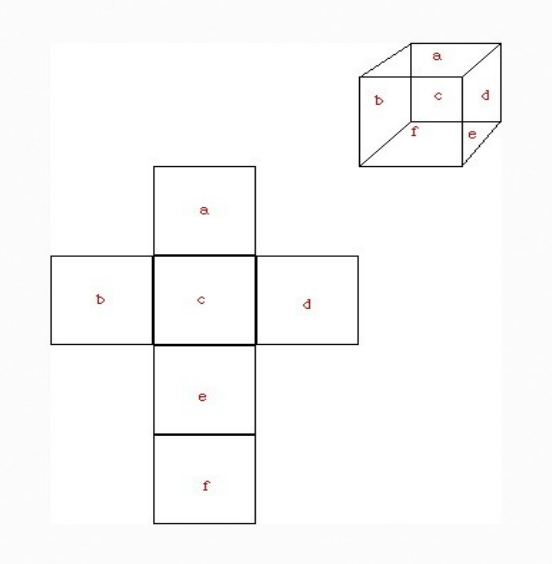
[91] https://www.britannica.com/science/wave-particle-duality
Feynman, Richard P., Robert B. Leighton, and Matthew Sands. The Feynman Lectures on Physics, Vol.
III: Quantum Mechanics. Addison-Wesley, 1965.

Before we bring this section to a close, there is one more symbol, deeply familiar to many, that deserves our attention—the Holy Cross, most often associated with Christianity [92], but found in various forms across cultures throughout human history [93]. It is worth mentioning here because the cross, as a symbol, carries not only spiritual significance but also a striking geometric relevance. When we take a cube, that most stable and symmetrical of three-dimensional forms, and unfold it into two dimensions, one of the possible configurations it produces is, quite simply, a cross. This is not merely an artistic curiosity—it is a reflection of the same geometric logic we have been tracing throughout this exploration.

> The cross becomes, in a very real sense, a map of the cube laid flat, the projection of three-dimensional structure onto a two dimensional plane.



[92] https://en.wikipedia.org/wiki/Christian_cross#cite_ref-2
[93] Cirlot, J.E. A Dictionary of Symbols. Trans. Jack Sage. Routledge & Kegan Paul, 1962.

To further expand on this idea in "A Dictionary of Symbols" Cirlot explains that the cross represents the union of opposites, often tied to the four directions and the axis mundi (world axis). The world axis is another way to describe a unifying structure or axis that the entire world revolves around. [94]

If we allow ourselves, for a moment, to view Jesus, or the concept of the Christ self [95], through the lens of the squared circle, an ancient symbol of transformation, we begin to see that the symbolism aligns with the very same structuring of process that the alchemists spoke of so long ago. To the alchemist, "squaring the circle" was never merely a mathematical puzzle—it was a profound symbolic metaphor for the work of inner refinement. It represented the aspiration to bring forth one's "gold"—to transmute the rough and base aspects of one's being into something noble, perfected, aligned with the higher order of the cosmos. In the language of Christian mysticism, this parallels the journey toward embodying the Christ self—to strive toward the virtues, the compassion, the wholeness that the figure of Jesus exemplifies.

To "be like Christ," as the tradition often says, may not solely be about faith in an event of sacrifice, but about a living practice of transformation—a daily act of personal transmutation. It is possible, then, that the cross, as a symbol, was originally emblematic not just of suffering or sacrifice, but of this process of squaring the self. The cross, after all, as we have discussed, is the unfolded cube—the square extended into space and then projected outward into the plane. In this reading, the crucifix becomes not merely an instrument of death, but a symbol of geometric refinement—a map for becoming whole, for reconciling the circle of the soul with the square of the divine self.

This would align beautifully with the deeper message attributed to Jesus—not a call to worship suffering and sacrifice, but an invitation to elevate the self, to embody compassion, humility, and love. It is the same call echoed in

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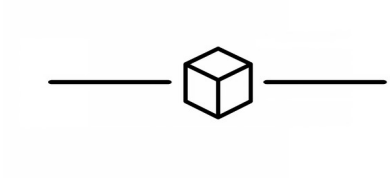
[94] Mircea Eliade (tr. Philip Mairet). "Symbolism of the Centre". In *Images and Symbols*. Princeton, 1991.
ISBN 069102068X. p.48–51
https://en.wikipedia.org/wiki/Axis_mundi#cite_ref-3

[95] Thomas à Kempis. *The Imitation of Christ*. Trans. Leo Sherley-Price. Penguin Classics, 1952 (original c.
1418).
Clement of Alexandria. *The Stromata (Miscellanies)*. Trans. Henry Chadwick. Cambridge University
Press, 1984 (original c. 200 CE).

many traditions: to undertake the Great Work, to transform the lead of ordinary existence into the gold of spiritual realization. When viewed this way, the cross, the squared circle, the spiral, the Philosopher's Stone—all become facets of a shared symbolic language. A language that speaks to the possibility of ascension, of betterment, of harmonizing the inner world with the structure of the cosmos itself.

Perhaps, in the end, these symbols remind us that the true alchemy, whether in the laboratory or the soul, has always been about the quest to become more fully ourselves—to bring the potential of what we are into alignment with the beauty of what we might yet become.



Now that we have journeyed together through the geometric structuring of this ancient symbol—the so-called Philosopher's Stone, the process of "squaring the circle"—we stand at the threshold where symbol meets reality, where form becomes function. It is here that we can begin to apply this pattern to the real world, and to understand how it operates not only as an abstract design, but as a living template of transformation. Each shape within this structure—the circle, the triangle, the square—is more than just a figure traced upon paper. Each represents a general principle, an archetype, a conceptual force.

As we have seen, the circle may represent time, or cycles, or the primordial seed—the beginning of any process. But it can also represent the whole, the eternal, the source. The meaning of these shapes is not fixed. Rather, as we project this template into different realms or spheres, their significance shifts and adapts to the medium in which they are applied. Just as light bends through a lens, so too does meaning bend through context. A triangle in alchemy may represent salt, sulfur, and mercury—personally, it may represent mind, body, and spirit—in physics, perhaps proton, neutron, and electron.

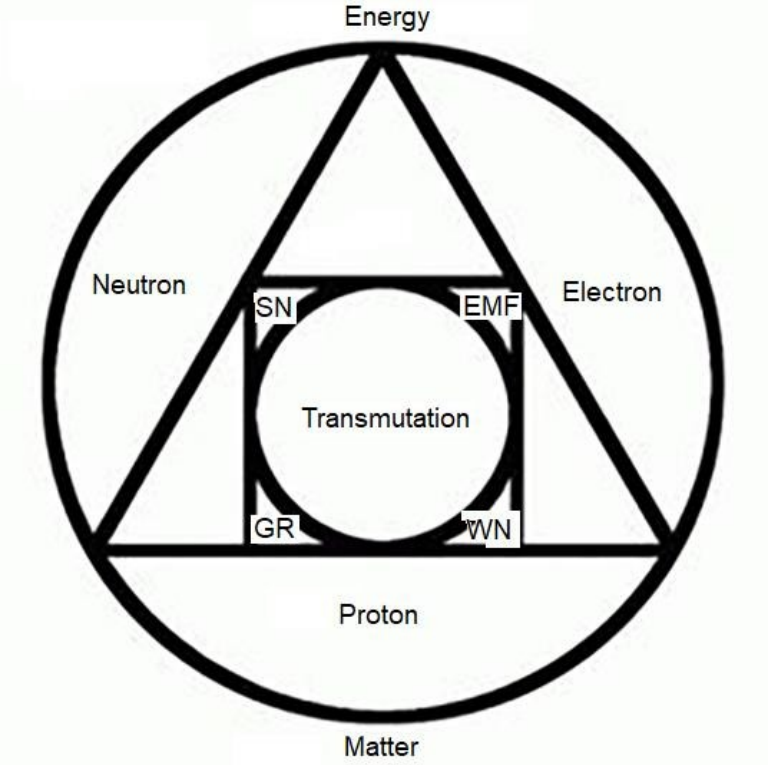
The geometry remains constant, but its expression changes. This is the elegance of the design. The underlying geometry of the pattern is what allows this flexibility. In a sense, geometry is the syntax of metaphor.

It is the way the universe communicates meaning across domains, using the same structural language—whether that language manifests in math, physics, chemistry, biology, or thought itself. The symbol we have explored is not merely a diagram—it is, quite literally, the visualization of a metaphor. It is a hologram of meaning, where each part contains the structure of the whole, and the whole is reflected in every part. When properly understood, the symbol functions exactly as intended. It works not only in the physical sense—as the alchemists once sought to transform lead into gold—but also as a mechanism for systemic transformation.

A change made within one part of the pattern echoes outward, reshaping the broader system in which it operates, like a chain reaction of meaning and form. It is a catalyst, not just of matter, but of structures, ideas, and relationships. This symbol represents transformation in totality—not a partial change, not an isolated event, but a kind of singularity of process, where matter, energy, and idea converge. In this light, the Philosopher’s Stone becomes something much greater than a substance. It becomes a singularity of meaning, a conceptual hologram encoded into a symbol.

We have traced this journey from the two-dimensional plane, through the three-dimensional solids, into the fourth-dimensional realm of fractals and holograms. At each step, the symbol remains self-similar, echoing its structure across scale, much like the natural patterns of galaxies, neurons, and the spiral arms of hurricanes. Now, having established this geometric and symbolic foundation, we will follow the natural projections of the template—seeking not only the abstract truths embedded within the symbol, but their reflections in the fabric of the natural world. For in this symbol, as in the stars, as in the atoms, as in ourselves, we find the echo of a simple, profound truth: that structure is the language of change, and that through understanding structure, we begin to understand the universe itself.

Physics



Now we are ready to take the next bold step—to project this symbol into the physical realm, using the universal languages of mathematics and geometry as our bridge, carrying us from the world of symbol and metaphor into the world of matter and energy. Think of this process, if you will, as casting the shadow of our symbol onto the landscape of reality. Like shining a light through the latticework of the Philosopher's Stone and observing where its lines, its intersections, its shapes may align with the structures and processes of the natural world. Do the patterns we have traced in thought reflect patterns in nature itself?

In the domain of physics, this alignment is not purely speculative. Much of the work, as it turns out, has already been done for us by the careful hands of modern science. The ancient dream of the alchemists—what they called transmutation—has become an empirical reality within the laboratories of today . What was once seen as mystical, as metaphor, has been rendered visible through the lens of nuclear physics. [96]

[96] Lehmann, W.M. (2000). "Transmutation in der Kerntechnik" [Nuclear Transmutation].

The transformation of one element into another, the literal shifting of atomic identity—these are no longer the ambitions of fable, but the achievements of science. And, with no small sense of irony, we find that lead transforming into gold, the great aspiration of medieval alchemy, has indeed been observed—under the precise and extraordinary conditions provided by nuclear reactors and particle accelerators. [97]

Below, I offer a brief account—a story drawn not from legend, but from the annals of scientific discovery—that summarizes one such instance where alchemy became physics, and where the boundary between symbol and reality grew thin...and then vanished.

"One of the most famous stories of nuclear transmutation comes from the 1970s, when nuclear chemist and Nobel laureate Glenn Seaborg worked at the Lawrence Berkeley National Laboratory alongside colleague Walt Loveland and then-graduate student Dave Morrissey. The scientists were using a super-heavy ion linear accelerator to bombard atoms with ions as heavy as uranium at relativistic speeds. "Among the ones we bombarded was lead-208," Loveland says.

Accelerating the ions close to the speed of light allowed them to study nuclear reaction mechanisms. "We would measure the products, mostly concentrating on the yields," Loveland says. Some of those yields were gold. "It was all relatively routine stuff. Then Seaborg said, 'Hey, look at this — you're transforming lead into gold, doing the alchemists' dream reaction.'" He suggested that Morrissey write a paper on the research and present it at the upcoming American Chemical Society annual meeting in Miami." [98]

It is important to note that we will not be applying our symbolic template directly to the fine details of nuclear transmutation itself—for I must humbly

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Elektrizitaetswirtschaft (in German). 99 (1–2). Frankfurt am Main: VWEW-Energieverlag GmbH: 51–52.
ISSN 0013-5496. INIS 31018687.
http://www.oecd-nea.org/trw/ "Transmutation of Radioactive Waste." Nuclear Energy Agency. Feb 3rd
2012.

[97] Seaborg, Glenn T., and William R. Corliss. Man and Atom: Building a New World Through Nuclear
Physics. McGraw-Hill, 1971.
Emsley, John. *Nature's Building Blocks: An A–Z Guide to the Elements*. Oxford University Press, 2001.

[98] https://www.discovermagazine.com/the-sciences/turning-lead-into-gold

admit, I am not qualified to provide a precise, factual breakdown of those intricate and highly specialized processes within the fields of nuclear chemistry and particle physics. Such work belongs rightly to the experts who have dedicated their lives to understanding the complexities of atomic structure and nuclear reaction dynamics. What we will do, however, is use our template—this symbolic framework of circle, triangle, square—to describe the general process by which nuclear transmutation operates, and to reflect on the realm of physics in which such transformations take place. We will approach this not as physicists at the workbench, but as explorers tracing the shape of the process itself, looking at the broader strokes, the underlying architecture of change.

I should also tell you that our following sections will move into more physical, practical, and demonstrable applications. The journey ahead will lead us away from the purely abstract and philosophical, and toward examples where this pattern of transformation can be witnessed, tested, and applied more directly. This marks the conclusion of our exploration into the abstract projections of the symbol. Ahead lies the realm where geometry meets action, where form becomes function, and where the ancient dream of understanding transformation is carried forward into the tangible world.

In this next phase, we will see not only how the symbol inspires—but how it operates.

Circle (Starting Element - Space/Time):

In the realm of physics, the circle represents space-time itself, the fabric upon which all matter and energy weave their dance [99]. But here, it also serves as our prima materia—our starting element in this alchemical process. It is the field, the canvas, the stage upon which transmutation is to occur.

Unification of Opposites (Matter/Energy):

In this physical sphere, the great duality is that of matter and energy, two sides of the same cosmic coin, bound together by Einstein’s profound

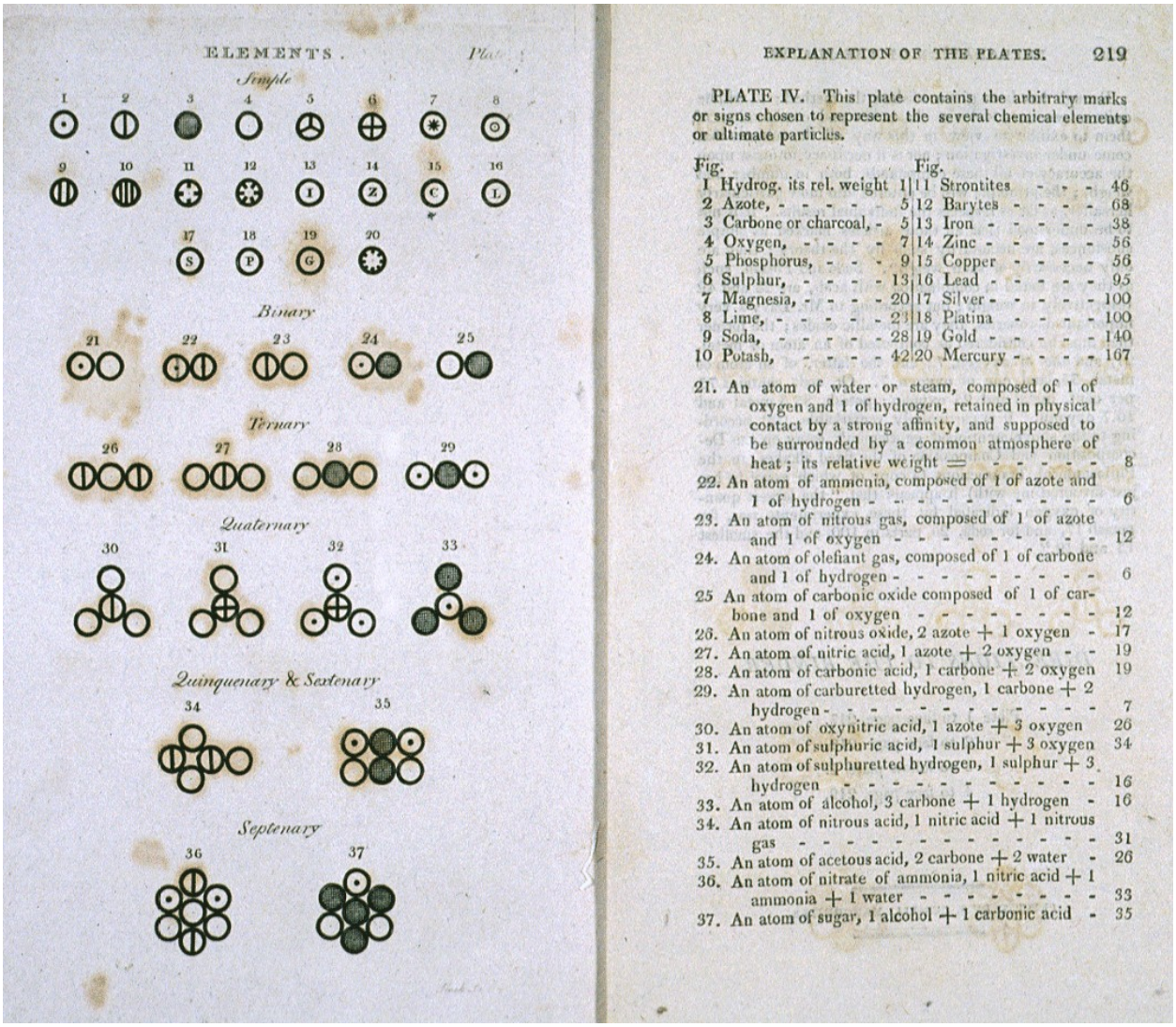
[99] https://en.wikipedia.org/wiki/Spacetime

equation, $E = mc^2$. They originate from space-time—a singular conceptual substance where energy curves space, and mass shapes time, but can be separated into "matter" and "energy". For our process of transmutation to unfold, we must consider how matter and energy, these seeming opposites, must interact and unify again once separated.

Triangle (Atomic Structure):

The trinity of essentials. In the microcosm of atomic structure, these are the three building blocks of matter: the proton, the neutron, and the electron . Every atom in the universe is constructed from these three particles, arranged in myriad configurations. And for transmutation—true elemental change—to occur, these components must be rearranged, altered at the most fundamental level.

In fact the history of the atom is closely tied to the symbolism we have used thus far. Notice the numerical proceeding, monad, and ending with a six sided figure at the bottom which you might recognize as being the “seed of life” symbol.



ELEMENTS. Plate

Simple

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

17 18 19 20

Binary

21 22 23 24 25

Ternary

26 27 28 29

Quaternary

30 31 32 33

Quinquenary & Sextenary

34 35

Septenary

36 37

EXPLANATION OF THE PLATES. 219

PLATE IV. This plate contains the arbitrary marks or signs chosen to represent the several chemical elements or ultimate particles.

Fig.		Fig.		
1	Hydrog. its rel. weight	1	11 Strontites	46
2	Azote,	5	12 Barytes	68
3	Carbone or charcoal,	5	13 Iron	38
4	Oxygen,	7	14 Zinc	56
5	Phosphorus,	9	15 Copper	56
6	Sulphur,	13	16 Lead	95
7	Magnesia,	20	17 Silver	100
8	Lime,	23	18 Platina	100
9	Soda,	28	19 Gold	140
10	Potash,	42	20 Mercury	167

21. An atom of water or steam, composed of 1 of oxygen and 1 of hydrogen, retained in physical contact by a strong affinity, and supposed to be surrounded by a common atmosphere of heat; its relative weight = 8
22. An atom of ammonia, composed of 1 of azote and 1 of hydrogen 6
23. An atom of nitrous gas, composed of 1 of azote and 1 of oxygen 12
24. An atom of olefiant gas, composed of 1 of carbone and 1 of hydrogen 6
25. An atom of carbonic oxide composed of 1 of carbone and 1 of oxygen 12
26. An atom of nitrous oxide, 2 azote + 1 oxygen 17
27. An atom of nitric acid, 1 azote + 2 oxygen 19
28. An atom of carbonic acid, 1 carbone + 2 oxygen 19
29. An atom of carburetted hydrogen, 1 carbone + 2 hydrogen 7
30. An atom of oxynitric acid, 1 azote + 3 oxygen 26
31. An atom of sulphuric acid, 1 sulphur + 3 oxygen 34
32. An atom of sulphuretted hydrogen, 1 sulphur + 3 hydrogen 16
33. An atom of alcohol, 3 carbone + 1 hydrogen 16
34. An atom of nitrous acid, 1 nitric acid + 1 nitrous gas 31
35. An atom of acetous acid, 2 carbone + 2 water 26
36. An atom of nitrate of ammonia, 1 nitric acid + 1 ammonia + 1 water 33
37. An atom of sugar, 1 alcohol + 1 carbonic acid 35

Various atoms and molecules from *A New System of Chemical Philosophy* (John Dalton 1808).

In the early 1800s, John Dalton compiled experimental data gathered by him and other scientists and discovered a pattern now known as the "law of multiple proportions". He noticed that in any group of chemical compounds which all contain two particular chemical elements, the amount of Element A per measure of Element B will differ across these compounds by ratios of small whole numbers. This pattern suggested that each element combines with other elements in multiples of a basic unit of weight, with each element having a unit of unique weight. Dalton decided to call these units "atoms".[100]

[100] Pullman (1998). The Atom in the History of Human Thought, p. 199

Dalton's Atomic Theory explained a lot about matter, chemicals, and chemical reactions. Nevertheless, it was not entirely accurate, because contrary to what Dalton believed, atoms can, in fact, be broken apart into smaller subunits or subatomic particles. These subatomic particles which are important to understand in chemistry applications are the electron, neutron, and proton. [101]

Four Elements (The Four Classic Forces):

In the classical worldview, these were earth, water, air, and fire. But in the realm of modern physics, we encounter a deeper set of four. Strong nuclear force, binding protons and neutrons tightly within the nucleus, the weak nuclear force, governing radioactive decay and the subtle changes of particles. Gravity, the gentle but persistent warping of space-time itself. The electromagnetic force, weaving the electric and magnetic into a single dynamic field, the architect of atoms and molecules. [102]

Interestingly, this quaternity also finds a parallel in the four fundamental states of matter as we know them: solid, liquid, gas, and plasma [103]—each a phase of material existence, shaped by the interplay of these forces. In the context of transmutation, these forces are not merely passive laws of nature—they are the tools of transformation, the sculptors of atomic identity. They are the means by which the building blocks are held together, or torn apart, allowing one form of matter to become another, just as the four classic elements were viewed.

Let us now explore these forces a little more deeply, as they are the hands of the process, the silent agents behind the most profound changes in the material universe.

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[101] Atkins, Peter, and Julio de Paula. Atkins' Physical Chemistry. 10th ed., Oxford University Press, 2014.
https://en.wikipedia.org/wiki/Atom#cite_note-6

[102] Hawking, Stephen. A Brief History of Time. Bantam Books, 1988.
https://en.wikipedia.org/wiki/Fundamental_interaction

[103] https://en.wikipedia.org/wiki/State_of_matter#cite_ref-1

1. Electromagnetic Force

Symbolic Element: 🔥 Fire — Radiance, Energy, Illumination, Activity

- **What it is:**
  The force responsible for the interaction between charged particles (like protons and electrons). It governs electricity, magnetism, and light.

- **Mediating Particle:**
  The photon (particle of light).

- **Role in Transmutation:**
  - Controls repulsion between protons (positive charges).
  - Governs electron behavior (including ionization and electron capture).
  - Essential in fusion reactions because protons must overcome electromagnetic repulsion to collide.

- **Symbolic Meaning:**
  Fire transforms. Fire burns. Fire radiates energy. Electromagnetism is the "fire" of the physical forces—the force of light, energy, and interaction.

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2. Strong Nuclear Force

Symbolic Element: 🌬 Air — Structure, Breath, Binding, Flow

- **What it is:**
  The strongest of all four forces, but effective only at extremely short distances (inside the atomic nucleus). It binds protons and neutrons together, overcoming their electromagnetic repulsion.

- **Mediating Particle:**
  Gluons — they "glue" quarks together inside protons and neutrons, and hold protons and neutrons together in the nucleus.

- **Role in Transmutation:**

- Without the strong force, nuclei could not exist (protons would repel one another).
- Responsible for nuclear fusion and nuclear stability.

- **Symbolic Meaning:**
  Air is invisible, yet it binds life together. The strong force, the space between, like air, is unseen but necessary for cohesion. It is the breath of structure, the binding that holds the fundamental particles together.

---

3. Weak Nuclear Force

Symbolic Element: 🜄 Water — Fluidity, Change, Adaptation, Dissolution

- **What it is:**
  The force responsible for radioactive decay (such as beta decay) and for changing one type of particle into another (like a neutron into a proton).
- **Mediating Particles:**
  W and Z bosons — heavy particles that mediate this transformation.
- **Role in Transmutation:**
  - Allows neutrons to decay into protons (or vice versa), shifting atomic identity.
  - Vital for processes like stellar fusion chains and nuclear decay sequences.
- **Symbolic Meaning:**
  Water changes shape, flows between forms. The weak force mirrors this transmutation of form, allowing particles to change identity. It is the element of flux, mutation, and soft but persistent change.

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4. Gravitational Force

Symbolic Element: 🜃 Earth — Grounding, Weight, Structure, Gravity

- **What it is:**
  The force of attraction between masses. It holds planets, stars, and galaxies together.
- **Mediating Particle (Theoretical):**
  The graviton (not yet observed experimentally).
- **Role in Transmutation:**
  - Crucial in stellar nucleosynthesis: gravitational compression in stars creates the conditions for nuclear fusion.
  - Without gravity, there would be no stars, no fusion, no heavy element creation.
- **Symbolic Meaning:**
  Earth is heavy, grounded, and stable. Gravity is the force that grounds existence, shaping the large-scale architecture of the cosmos. It is the firmament, the root, the anchor of being.

Square (Transmutation):

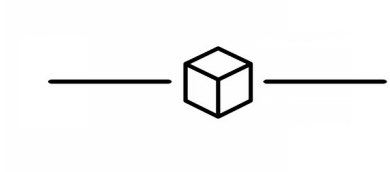
The finished product, the stable state that emerges once the forces have restructured the fundamental particles. Lead becomes gold. Uranium becomes thorium. The elemental identity is no longer what it was—the transformation is complete. Spiraling up or down, ascension or decay.

Inner Circle (The Cycle Starts Again):

Here, as always, the circle speaks of cycles, of return, of elevation. But now, in this final stage, it represents not merely transformation, but transmutation with purpose: the refinement of matter into something higher, more energetic, more aligned with the radiant nature of the universe. Consider, for example, the ancient dream of turning lead into gold. This was not only a quest for material wealth—it was a metaphor for

ascending matter toward energy, for elevating the dense, inert, and heavy into the bright, conductive, and radiant.

In the old elemental language, it was the journey from earth to fire, from the static to the dynamic, from the base to the noble. In this way, the inner circle represents not only the act of changing a substance, but of raising it, of moving it closer toward the energy-rich state of light and heat, of bringing it nearer to the fiery heart of the cosmos. It is, in the deepest sense, the symbol of ascension—the spiral upward, the next cycle begun on a higher plane, where transformation is not merely change, but evolution toward a more refined, more potent state of being.

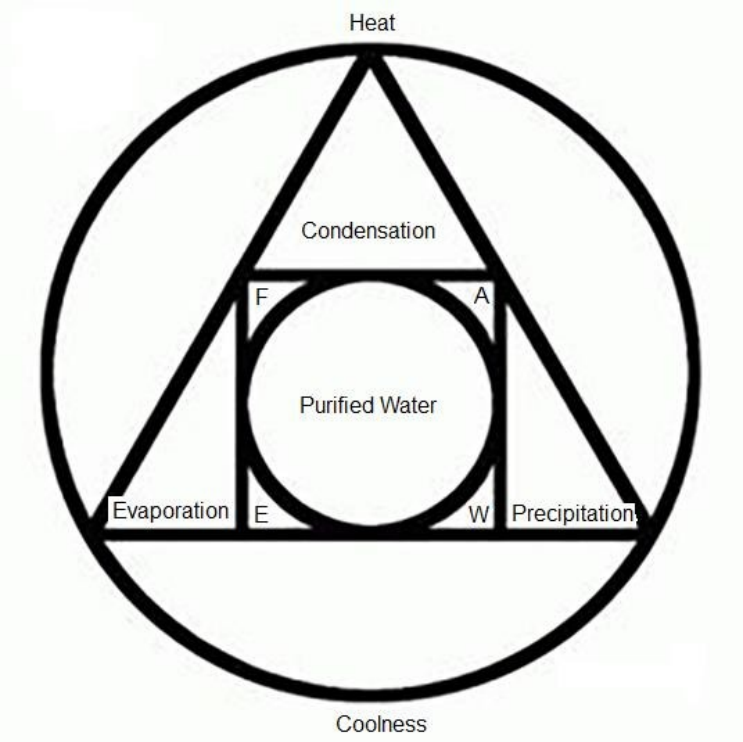


And so, with this, we have now projected the template—this ancient, elegant sequence of circle, triangle, square, and inner circle—onto the very fabric of the physical world, aligning it with the fundamental laws of physics themselves. We began in the realm of the abstract, with the pure idea of transformation. From there, we stepped into the clarity of two-dimensional geometry, tracing lines and curves upon the flat canvas of thought. We rose into the three-dimensional world of form, where those shapes gained volume and structure. Then, through the concept of the hologram, we ventured into the fourth dimension, where pattern repeats itself across scale, where the whole is mirrored within each part.

And now, through the bridge of physics, we have entered the empirical universe—where transformation is not only imagined, but observed. Here, transmutation is no longer a metaphor alone; it is a phenomenon, governed by forces and principles that shape stars and atoms alike. But this is not the end of our journey. Physics, in its beauty and rigor, is not the destination, but the vehicle—the means by which we now voyage further, into nature itself. For the laws of physics are the grammar of the cosmos, the structural language that matter and energy use to weave the vast tapestry of life, of weather, of oceans, of forests, of the breathing world.

What lies ahead is the projection of this template into the living systems—into the natural patterns of growth and form, of cycles and seasons. And the origin of Alchemy as we know it today.

The Water Cycle



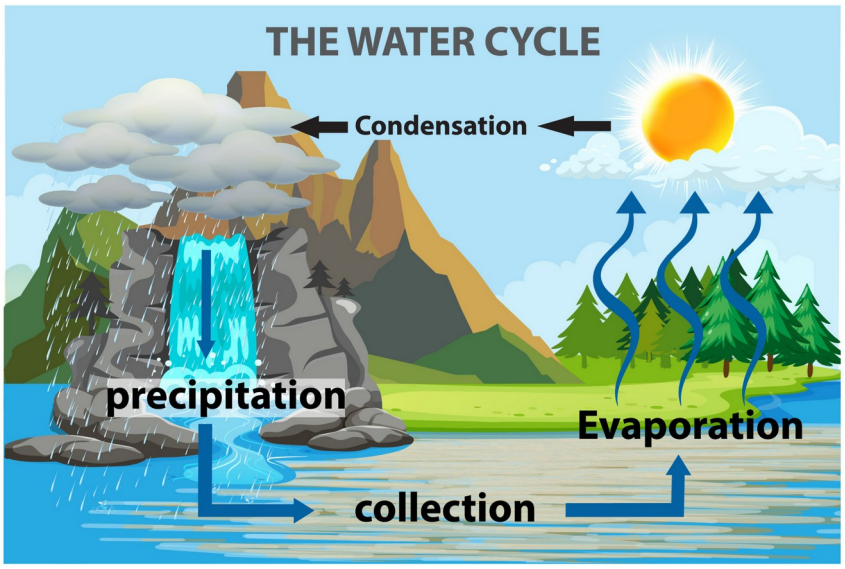
Early alchemists were not merely chemists; they were *natural philosophers* who studied nature as scripture. To them, the world itself was a book written in symbols — and one of the most striking processes they observed was the water cycle, More specifically, how it purified the rainwater. [104]

- **Evaporation**
- **Condensation**

[104] https://science.nasa.gov/kids/earth/what-is-the-water-cycle/
https://www.noaa.gov/education/resource-collections/freshwater/water-cycle

- **Precipitation**

Technically, collection is part of the water cycle, but in the context of purification, it represents the unrefined, unpurified state of water. Thus, it is not included as part of the purification process itself, but rather stands as the starting material, the prima materia, from which transformation will begin.



This cyclic motion — rising, transforming, returning — mirrored the alchemical idea of *solve et coagula* (“dissolve and rejoin”), the breaking down of a substance and its reformation into something higher or purer. To the alchemist, this natural process was transmutation in action. Nature distilled water, purified it, cycled it—and the alchemists sought to mimic this *"art of the world"* within their own laboratories. In their attempt to mirror these natural cycles on a small scale (the microcosm), alchemists designed sealed glass vessels—called athanors or alembics—where they could control the process of transformation. The term “hermetically sealed” comes from Hermes Trismegistus considered the father of alchemy and the messenger between divine and earthly realms. Inside these vessels, they replicated the water cycle through processes like:

- **Evaporating the volatile components (rising as vapor).**
- **Condensing them on the cooler walls of the vessel’s upper section**.
- **Allowing the purified material to drip back down into the body of the solution**.

This was not merely a chemical method—it was philosophy through action. They saw themselves as cooperating with nature, accelerating or refining its processes. Observing the water cycle—the endless movement of water through evaporation, condensation, and precipitation—has long been recognized by many as the very birthplace of laboratory alchemy, and perhaps, of alchemy itself. To the alchemists the world was a hermetically sealed container and "God" was its operator [105]. This simple, natural process of purification and return, witnessed in the mists rising from the sea and falling again as rain, became one of humanity's first glimpses into the possibility of transmutation as a principle.

Now, let us take the next step together and apply our template. This will be our first natural example, the first time we will witness the transmutation template in action within the living rhythms of the Earth itself.

Circle (Starting Material / Unity / Cycle):

- In the water cycle, the circle represents water itself in its unified and initial state—whether in oceans, rivers, lakes, or underground reserves.
- It also reflects the cyclical nature of water's movement: evaporation, condensation and precipitation.

Unification of Opposites (Duality / Oppositional Forces):

The water cycle is driven by dual forces:

- **Heat** (Sun) causing evaporation.
- **Coolness** (Atmosphere) allowing condensation.

[105] Manly P. Hall - The Secret Teachings of All Ages (1928). Pages 153 - 164 https://archive.org/details/pdfy-NXrCfPe_e-QETRFj/page/n455/mode/2up.

Evaporation (rising) and condensation (falling) are opposing processes, yet both are necessary for the full cycle to occur—perfectly embodying unification of opposites.

Triangle (Threefold Structure / Process Components):

The three key stages of the water cycle form a **triangle**:

1. **Evaporation** (water rises into vapor).
2. **Condensation** (water vapor cools and forms clouds).
3. **Precipitation** (water returns to the Earth as rain, snow, etc.).

These three stages maintain the process, mirroring the structural Trinity of the template.

Four Elements (Forces of Change):

The four elements are present within this process as driving forces of the water cycle:

- **Fire**: The Sun’s heat provides the energy for evaporation.
- **Air**: The atmosphere carries water vapor and allows for condensation.
- **Water**: The substance undergoing transformation.
- **Earth**: The ground where precipitation collects and interacts with soil, rivers, and aquifers. At first glance, the Earth seems to play little to no role in this process outside of being a resting place for the water. However, The ground provides water to plants through capillary action, where water is drawn from the soil into plant roots. Plants then release water vapor into the air through transpiration, contributing to the movement of water through the atmosphere.

In summary, all elements play a role and the earth is essentially our hermetically sealed container. The ground is essential in regulating water movement, storage, purification, and distribution in the water cycle. It facilitates the processes of infiltration, storage, filtration, and contributes to the evaporation and transpiration phases that maintain the cycle.

Square (Stabilized Form / Manifestation):

- The square in this case represents the return of water to Earth in a usable form—whether as groundwater, streams, lakes, or reservoirs. It is purified through the air and returns to the earth uncorrupted.
- This is the structured result of the cycle, the material form where life can access fresh water again.

Inner Circle (Reproduction / Continuation / Renewal):

- The inner circle represents the ongoing, self-sustaining nature of the water cycle. One that ends with water being in a purified and elevated state in a sense. Even elevating physically into the sky during this process.
- Even as water returns to the Earth, it is poised to re-enter the cycle, evaporate again, and continue indefinitely—mirroring the endless loop of multiplication and renewal at the heart of your template.

As you can see, the template fits very naturally into this system. It’s also easy to see how the alchemists were right in there observations as chemistry was born from their mimicking of these cycles. But alchemy was never merely about the external world. The alchemists saw in this cycle not only a process of nature, but a mirror of the self. The journey of water—its

rising, refining, and returning—became a profound metaphor for inner purification.

Just as water is drawn upward as vapor, cleansed of its impurities, and returned to the earth renewed, so too might the human spirit ascend, be purified, and come back transformed. At the heart of this worldview is a remarkable idea: that we, as living beings, are not separate from the processes of nature, but are part of them. The same methods that purify water, the same cycles that govern the earth, might be applied to the self—if one knows how to interpret the metaphor. This was the alchemist's great insight: that the macrocosm and the microcosm reflect one another, that the laws shaping the heavens are echoed in the workings of the human heart.

They expressed this through the saying "as above, so below" [106]. The second verse on the legendary "Emerald Tablet", also known as the Smaragdine Table or the Tabula Smaragdina. A compact and cryptic text traditionally attributed to the legendary Hellenistic figure Hermes Trismegistus. The earliest known versions are four Arabic recensions preserved in mystical and alchemical treatises between the 8th and 10th centuries CE.[107]

Through these early alchemical explorations, we can also begin to see the emergence of concepts that would later shape modern science. Their use of hermetically sealed containers—vessels designed to contain and observe these cycles—represented more than just a tool of the trade. It symbolized the earth itself: a self-contained system, round, bounded, and whole. Here, we find some of the earliest whispers of the idea that the Earth might be a sphere, its environment a great, sealed chamber where cycles repeat and life flourishes.

Even the alchemists’ notion of ascension—of rising upward through stages of refinement—begins to echo what we now understand as evolution. In their eyes, transmutation was not only about metals or materials—it was about growth, about becoming more than one was before. It was the slow unfolding of potential, the climb toward perfection, whether in gold, in spirit, or in life itself. In this light, we can see that not only chemistry was

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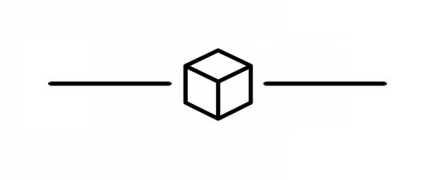
[106] لوح الزمرد (lawḥ al-zumurrudh, lit. 'the tablet of emerald', Arabic pronunciation: [lawħ az.zu.mur.ruð])
Tyana's Sirr al-khalīqa or The Secret of Creation; see Kraus 1942–1943, vol. II, pp. 274–275; Weisser,
Ursula 1980, Das "Buch über das Geheimnis der Schöpfung" von Pseudo-Apollonios von Tyana p. 54.
[107] https://en.wikipedia.org/wiki/Emerald_Tablet#cite_note-2

born from the fires of alchemy—but also some of the cornerstones of scientific discovery such as the concept of evolution itself.

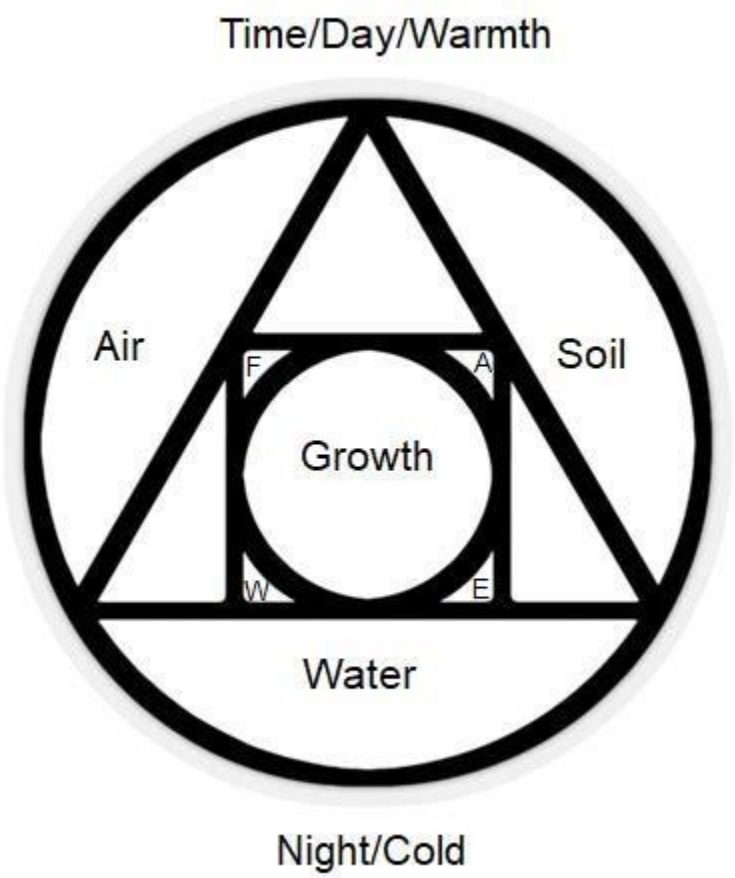
Ideas of closed systems, of cyclical processes, of transformation through stages—these are concepts that would go on to underpin fields as diverse as biology, physics, ecology, and cosmology. Alchemy, then, was not simply a failed science—it was an early philosophy of transformation, a first attempt to map the patterns of change and becoming that permeate the universe. And it is from this artful beginning that modern science and as we will see maybe even religion itself began to take its shape, drawing from the same source that gave rise to the alchemists' deepest dreams.



Now, let us continue our exploration of natural examples by turning our attention to the things that depend upon the water cycle—the living systems, the ecosystems, the delicate web of life itself. Think of this next step as a kind of descent into a higher sphere, a journey upward into the more complex and intricate layers of existence, to see if the holographic pattern we have traced—the elegant template of transformation—persists even here. For if this template is truly fundamental, if it echoes the very architecture of nature, then we should find its fingerprints not only in the great cycles of earth and sky, but also woven into the fragile tissues of life, into the forests, the rivers, the creatures that dance along the boundary between water, air, and land.

In this way, we do not leave the cosmic for the earthly; we simply move further into the hologram.

The Seed



This may be one of the clearest physical examples of our template in action—and perhaps, it is here, in the quiet transformation of seed to plant, that ancient minds first glimpsed the geometry of transmutation and began to dream of the Philosopher's Stone. In this living version of the symbol, we witness not the alchemical forging of metals, but the soft miracle of life unfolding. Here, the seed—small, inert, hard as stone—becomes our outer circle, the starting material, the prima materia from which all else emerges. And in time, through warmth, water, and light, this humble beginning undergoes a profound transmutation.

One that as we will see, inspired religious icons and holy symbols around the world.

Circle (The Seed/ Unity):

The seed represents the dormant potential of the plant. Encodes all genetic information. Symbol of unity, origin, and the beginning of transformation. The Prima Materia.

Unification of Opposites (Duality):

Seed germination is triggered by a duality of environmental and internal factors that play off each other, signal the seed to break dormancy and begin growth. The most prominent among these triggers are **alternating temperatures** which form a duality of warm and cold.

Temperature

- Many seeds need alternating temperatures (warm day, cool night) to break dormancy because it signals *seasonal change*. For example, lettuce seeds germinate best with light and alternating temps around 20–25°C (day) and 15°C (night). [108]
- Many seeds germinate more readily under alternating day/night temperatures than constant ones. Such alternating conditions act as an ecological cue for dormancy release and germination. A requirement for alternating temperatures (warm day, cool night) is widespread among seeds of pioneer species and those adapted to

[108] Bewley, J. Derek, and Michael Black. Seeds: Physiology of Development and Germination. Springer,
1994.

open habitats. This ensures germination occurs at or near the soil surface where such fluctuations are pronounced. [109]

The fluctuation, going from cold to warm or warm to cold is representative of a duality in temperature changing (warm-cold) to trigger movement.

Seed Coat Dormancy

- Scarification (External): Physical/chemical abrasion (e.g., weathering, digestion by animals) weakens hard seed coats and allows for germination to occur by activating or triggering internal processes.
- Fire Adaptation (External): Some plants (e.g., chaparral species) require heat to crack their seed coats and allow nutrient and water intake to begin its internal processes.

  These external forces break through the barrier or dormancy so that the seeds inner material can obtain energy. Both are needed to begin transformation, the outer triggers the inner.

Sunlight and darkness, moisture and dryness, heat and cold, time. Germination begins when opposites (light and temperature fluctuations, moisture levels, internal changes, etc.) harmonize to break dormancy. Like two snakes spiraling around each other, ascending upward, one outer forces and one inner.

Triangle (The Three Essentials for Growth):

[109] *S*eeds: Physiology of Development and Germination. 2nd ed., Springer, 1994, p. 231–233.
Seeds: Ecology, Biogeography, and Evolution of Dormancy and Germination. Academic Press, 2014, p.
144–146.

- **Water**: Activates enzymes and softens the seed coat.
- **Soil/Nutrients**: Provides minerals and anchorage.
- **Carbon Dioxide**: Absorbed during photosynthesis after sprouting.
These three inputs are required for the initiation and maintenance of life.

The three principal environmental requirements of higher plants are water, mineral elements from the soil, and appropriate gases. Without any one of these, normal plant development is not possible.[110]

Four Elements (Forces of Growth):

- **Fire**: Sunlight (energy for photosynthesis). All plants need some sort of sunlight. Also it represents the alternating temperatures as those are directly tied to the sun.
- **Air**: Oxygen (plants and seeds also consume oxygen) and CO_2 (gas exchange through stomata)as they grow and in adulthood. Required for aerobic respiration (energy production) once the seed becomes metabolically active.
- **Water**: Absorption through roots.
- **Earth**: Nutrient-rich soil. Not all plants need soil, for instance seaweed gets its minerals from ocean water.

These four act as shaping forces that transmute the seed into a full plant. In general terms seeds need water to swell and break through their coats. Oxygen for respiration to provide necessary energy, and warmth to activate the germination process. Proper oxygen levels are vital for a seeds survival and growth, underscoring the delicate balance of conditions required for a successful germination.

[110] Salisbury, Frank B., and Cleon W. Ross. Plant Physiology. 4th ed., Wadsworth, 1992, p. 54.

Square (The Mature Plant/Stabilized Form):

The seed becomes a structured organism with stems, leaves, roots, and flowers. The plant manifests its complete form, held in balance by the four forces. Just like in Solomon Seal when we reached the hexagon, we can now use the mature plant as our foundation to continue on. And mimicking the same process we did with the seal, we begin with the unification of opposites. For a mature plant this is expressed through the reproductive process. By uniting two separate plants genetic codes in sexual reproduction. [111]

Inner Circle (Reproduction/Cycle Continuation):

The mature plant produces new seeds. These seeds contain the same template, initiating a new cycle. It also passes on genetic information so that it can carry on superior genes to increase future offspring's chances of survival. This is what is known as evolution [112], not only is it continuing on but it is ascending in a sense or evolving. This reflects the holographic structure of transmutation. Evolution is the biological equivalent of transmutation.

Interestingly enough, one of the most elegant demonstrations of this geometric alignment in nature. A kind of poetic synchronicity between life and symbol can be found not in distant galaxies or ancient temples, but in the mere petal layout of flowers. The sexual apex of many seeds.

[111] https://www.britannica.com/science/plant-reproductive-system
[112] On the Tendency of Species to Form Varieties; and on the Perpetuation of Varieties and Species by
Natural Means of Selection." *Journal of the Proceedings of the Linnean Society of London. Zoology* 3
(1858): 45–62
https://en.wikipedia.org/wiki/Evolution#cite_note-1

Now, not all flowers conform visually to this idealized geometry. Nature, after all, is creative, not rigid. But certain blooms exhibit a stunning resonance with the Seal of Solomon. When we observe the structure of such a flower, several things strike the eye. First, the petal arrangement itself. It closely mirrors the outline of the Seal—interlocking triangles forming a hexagonal symmetry, a mandala of natural design.

But more compelling still is what lies at the center. In the geometry of the Seal, the center—often rendered as a hexagon or a circle—is not merely an aesthetic flourish. It represents a point of transmutation. Overlay that symbolic geometry upon the flower and something marvelous happens: the center of the flower—the locus of reproduction, of pollen, of evolutionary continuity—aligns precisely with the central transmutation point of the Seal [113]. The very mechanism by which the plant spreads its genetic information, carrying life forward into future generations, is located at the exact site that symbolically represents ascension, rebirth, and the beginning of a new cycle within the Seal of Solomon.

This is not mere coincidence. This is nature speaking in the language of form. It suggests that the templates we find in sacred geometry are not arbitrary—they are echoes of deeper patterns, emergent truths that reappear across vastly different domains of reality. It reminds us that the symbolic and the biological are not separate realms—but mirrors. And when those mirrors align, even briefly, we catch a glimpse of something

[113] Esau, Katherine. Plant Anatomy. 2nd ed., Wiley, 1977, p. 489. https://en.wikipedia.org/wiki/Flower

transcendent: a cosmos that is not only intelligible, but profoundly interconnected.

Decoration on Medieval Armenian cross-stone

What emerges is the plant—a being of structure, complexity, and beauty—the living embodiment of the squared circle, the refined form that has transcended its starting state. The rough has become elegant. The latent has become actualized. What was potential has now taken shape. And then, in a moment of quiet perfection, we see the appearance of the inner circle—the final step in our pattern.

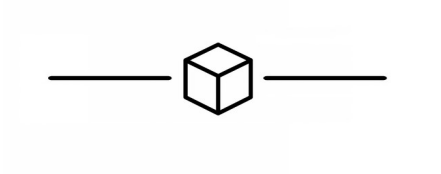
A reminder of the eternal return inherent in the universe's logic. It is both a symbol of the seed that remains within the plant—the origin still present inside the transformation—and the new seed that the plant produces,

beginning the cycle anew. In this single gesture of reproduction, the plant encapsulates the never-ending spiral—the idea that the starting material is not lost, but carried forward, projected into the next generation. It is the seed becoming the plant, and the plant becoming the seed again.

Once the seed matures into a plant, it does not remain static. It begins the sacred process of reproduction, of seed production, of multiplying and projecting itself forward into time. In doing so, it mirrors precisely the behavior described in the myths of the Philosopher’s Stone—the legendary catalyst said not only to transform metals, but to multiply itself and others, to replicate its essence into new forms. When a mature plant creates new seeds, it is not merely continuing its lineage.

It is creating what we might poetically call holograms of itself—tiny, self-contained versions of its original form. The pattern repeats: the circle (seed) becomes the square (plant), which then produces a new circle (seed). This recursive structure reveals the inner circle and outer circle of the Philosopher’s Stone’s symbolism—the beginning and the end, coexisting.

Let us pause here—truly pause—and reflect on the breadth of what we've uncovered.



With this new understanding and perspective of plant growth and development, let us re-examine an ancient, widely used and seemingly simple religious and mythological symbol through the eyes of the alchemist and the Philosopher's Stone template.

The Tree.

Not just any tree, what is known as The **Tree of Life**—a fundamental archetype in many of the world's mythological, religious, and philosophical traditions [114], it is closely related to the concept of the sacred tree. Another moniker for this ancient tree motif is the **World Tree,** a motif present in several religions and mythologies, particularly Indo-European, Siberian, and Native American religions. The world tree is represented as a colossal tree which supports the heavens, thereby connecting the heavens, the terrestrial world, and, through its roots, the underworld.

It may also be strongly connected to the motif of the tree of life, but in its own story it is the source of wisdom of the ages [115]. A structure that connects various worlds or dimensions and contains ageless wisdom...sound familiar? Scholarship states that many Eurasian mythologies share the motif of the "world tree", "cosmic tree", or "**Eagle and Serpent Tree**"[116] (this last one is going to be relevant to a later section on the Caduceus). More specifically, it shows up in "Haitian, Finnish, Lithuanian, Hungarian, Indian, Chinese, Japanese, Norse, Siberian and northern Asian Shamanic folklore"[117].

For the sake of argument we will focus on a single mythology concerning these "World Trees" with one of the most well known.

Yggdrasil from Norse cosmology.

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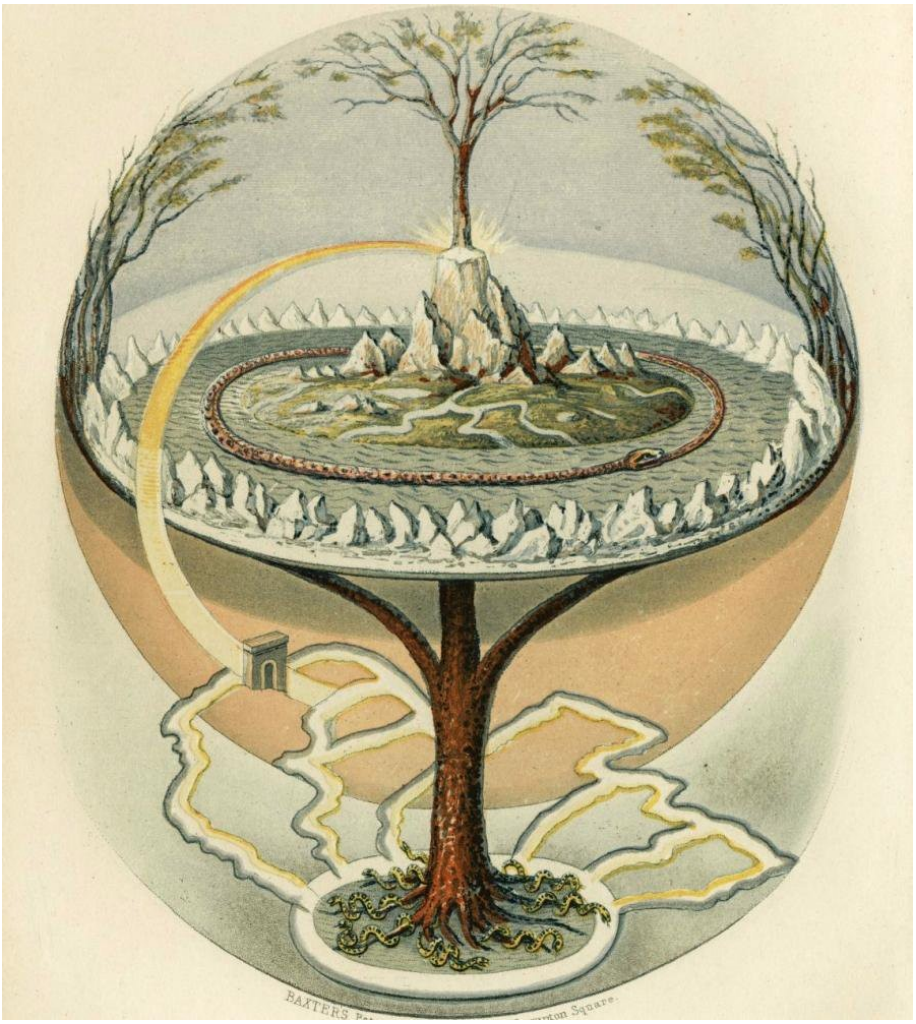
[114] Giovino, Mariana (2007). The Assyrian Sacred Tree: A History of Interpretations, Saint-Paul. p 129.
ISBN 9783727816024.
https://en.wikipedia.org/wiki/Tree_of_life#cite_note-GIOVINO-29-1

[115] Farnah : Indo-Iranian and Indo-European studies in honor of Sasha Lubotsky. Lucien van Beek, Alwin
Kloekhorst, Guus Kroonen, Michaël Peyrot, Tijmen Pronk, Michile de Vaan. Ann Arbor: Beech Stave
Press. 2018. ISBN 978-0-9895142-4-8. OCLC 1104878206
https://en.wikipedia.org/wiki/World_tree#cite_note-1

[116] Annus, Amar (2009). "Review Article. The Folk-Tales of Iraq and the Literary Traditions of Ancient
Mesopotamia". Journal of Ancient Near Eastern Religions. **9** (1): 87–99. doi:10.1163/156921209X449170

[117] Crews, Judith (2003). "Forest and tree symbolism in folklore". Unasylva (213): 37–43. OCLC 210755951



From *Northern Antiquities*, an English translation of the Prose Edda[118] from 1847.

Painted by Oluf Olufsen Bagge.

Yggdrasil (from Old Norse *Yggdrasill*) is an immense and central sacred tree in Norse cosmology. Around it exists all else, including the Nine Worlds. Yggdrasil is attested in the *Poetic Edda* compiled in the 13th century from earlier traditional sources, and in the *Prose Edda* compiled in the 13th century by Snorri Sturluson [119]. In both sources, Yggdrasil is an immense ash tree that is central to the cosmos and considered very holy.

[118] https://en.wikipedia.org/wiki/Prose_Edda
[119] John Lindow (2002). Norse Mythology: A Guide to Gods, Heroes, Rituals, and Beliefs. Oxford University
Press. pp. 11–. ISBN 978-0-19-983969-8.

Yggdrasil is the cosmic axis—the great ash tree that sustains and connects the Nine Worlds (Ásgarðr, Miðgarðr, Niflheimr, Muspelheimr, etc.). It is the universal structure, the spine of the cosmos. It separates its world into three major parts, the heavens (Ásgarðr), Midgard and Hel. As you can see in the depiction of Yggdrasil on the previous page, it is encircled by a giant snake biting its own tail. Essentially meaning the entire tree is encircled by an Oroborus.

The snake is known as Jörmungandr (the Midgard Serpent)**:** A monstrous sea-serpent, offspring of Loki and Angrboða, cast into the sea by Odin. It encircles Midgard, biting its own tail. Also worth noting in the depiction are the snakes at the base of the tree spiraled around its roots (a central theme going forward). And the rainbow bridge connecting to a doorway or portal.

This bridge of light is known as the Bifröst (the “rainbow bridge”) [120]. Described in the *Prose Edda* (Snorri Sturluson) as a burning rainbow bridge that spans from Miðgarðr (the human realm) up to Ásgarðr (the realm of the gods). It functions as a passageway used especially by the gods, a portal connecting the divine and human realms. Some scholars argue that Bifröst can be seen as a "branch" or "path" along Yggdrasil, a symbolic roadway across the world-tree’s structure, however in a literal sense one can see how a rainbow can be viewed as a bridge from the sky to the ground.

Notice how all of the symbolism and general themes we have been following for the template are present? Yggdrasil has been seen as a central structure that connects all things in that mythology, much like our sacred geometric symbol is used the same way to represent transcendence in alchemy. Represented here by a tree, a organism that ascends from the ground into the heavens as it grows, as it transmutes. Snakes surrounding it and spiraling up it and portals, bridges and other worlds or dimensions being the central themes. It is even encircled by an Oroborus.

Let us also consider the other creatures said to lay within Yggdrasil’s branches and roots. An eagle sits at the top of Yggdrasil and the squirrel called Ratatosk runs up and down the ash, carrying malicious words between the eagle in its branches and Níðhöggr, a serpent like dragon who gnaws at the roots below” [121]. An eagle in the crown, a dragon gnawing at the roots, and Ratatoskr running between them. The eagle and dragon (or

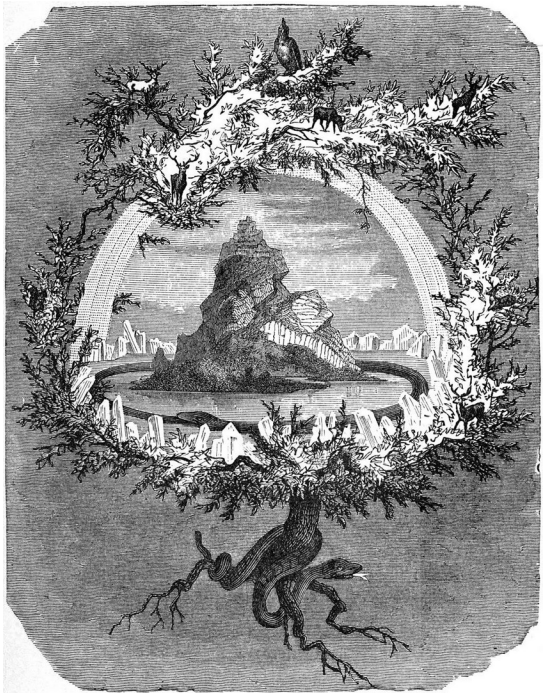
[120] Bellows, Henry Adams (1923). The Poetic Edda. American Scandinavian Foundation. https://en.wikipedia.org/wiki/Bifr%C3%B6st#cite_note-1

[121] Grímnismál 32–35, transl. Carolyne Larrington, 1996

serpent as it is sometimes referred) will be central themes as we continue onward into the depths of the symbology surrounding the Philosopher's Stone.

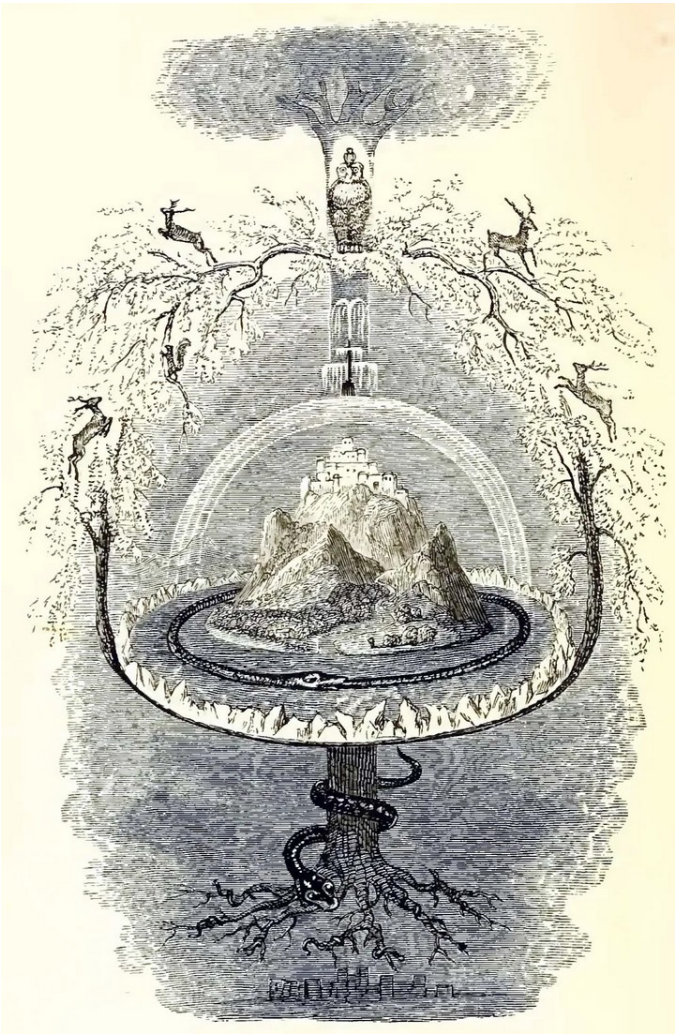
It is very easy to see that this depiction known as Yggdrasil could easily be an artistic rendition of the very same template we are investigating. Norse mythology after all comes from poems. Artistic expressions and personifications of complex themes and topics can easily be expressed through such a medium and are often the point of such works of art. It could be that this symbol of the sacred tree or world tree is alchemical symbolic shorthand for the concept of the Philosopher's Stone or transmutation.

As we saw in the fantastical metaphorical artworks/formulas in the *Atalanta Fugiens*, and it's collection of emblems (images), each paired with epigrams and musical canons, together forming a symbolic recipe for the *Magnum Opus*. The engravings depicted mythological and natural scenes (e.g., Atalanta fleeing, Hercules, animals devouring each other) that are allegories for distillation**,** calcination**,** and union of opposites. People have collected hundreds of visual and symbolic images (dragons, kings, marriages, vessels, etc.) used by alchemists to encode chemical processes [122]. Alchemists rarely wrote recipes plainly and it is likely this "world tree" archetype is one such recipe.



[122] Abraham, Lyndy. *A Dictionary of Alchemical Imagery*. Cambridge University Press, 1998.

Let us take a look at another artist rendition of Yggdrasil that expresses this.



All the major themes for the Philosopher’s Stone are present: The Oroborus, unification of opposites being the dragon spiraling around its roots and eagle perched in its branches, united by the trunk of the tree and its messenger the squirrel representing the three major realms Asgard (over world), Midgard and Hel (underworld). The four elements being the four stags. Yggdrasill is also the origin of new life after Ragnarök making it the inner circle as well.

Take notice of this particular depiction of Yggdrasill. The tree exists apart from the realms it connects. In Norse mythology, Yggdrasil, the great World Tree, is not merely another inhabitant of the cosmos—it is the very structure that upholds it. A pillar linking the heavens, the earth, and the

underworld much like our conceptual "stone" links various spheres and dimensions.

And what’s more, it is a metaphor—perhaps even a literal diagram—of dimensional ascent. In much the same way, this template—the geometric language we've been exploring—functions as a structure of natural transmutation. It is not merely decorative, It is instructive.

Every part is symbolically represented and the overall story of Yggdrasil ends in with the beginning of a new cycle much like the inner circle in the template. The similarities are undeniable at this point.

Now let us peer closer at this motif, not just with our eyes, but with the lens of symbolic understanding, what appears at first to be a humble part of nature begins to reveal something profound…a transmutation circle in motion. A living embodiment of the Philosopher’s Stone expressed through a tree.

- We start, as many ancient diagrams do, with the **outer circle**. This boundary doesn’t merely encompass the tree as a structure, but as a process, a cycle and a beginning, a seed. From seed to sapling to towering elder, the circle holds the entirety of the tree’s being—a symbol of wholeness, of unity across time. It is the alpha and the omega of arboriform existence.

In Norse mythology this can be seen as the Oroborus that surrounds the tree. The giant sea serpent represents the boundaries of the realm it is in just as the circle is the boundary of the symbol.

- Now, observe how the tree divides itself—not randomly, but symmetrically—into **two mirrored domains**. The branches above, reaching skyward, absorbing energy from the Sun and carbon from the air with their leaves. The roots below, plunging into the Earth, drawing up water and minerals. In the symbolic language of alchemy, these represent opposites. The branches, absorbing fire and air—the ethereal, the untouchable. The roots, immersed in water and earth—

the dense, the grounded. A duality is formed, one echoed across mystical and elemental systems throughout history.

For Norse mythology this would be represented by the duality of the underworld (Hel) and the realm of the gods above (Asgaurd).

- The **three materials** the tree and seed take in to build itself from its two halves. These two halves are not isolated. They are joined by something vital and central—the trunk. It is through this middle realm that the nourishment of both worlds flows. The trunk absorbs neither sunlight nor water directly, and yet it is the indispensable conduit for both. It is the axis mundi, the world axis, representing the middle world—the bridge between above and below. **In this trinity—roots, trunk, and branches—we find a mirror of the cosmological schema shared by many spiritual traditions: the lower world, the middle world, and the upper world.** Earth, humanity, and the heavens. A sacred trichotomy present not only in theology but embedded in the very structure of the natural world.

In the Norse tradition this is represented by the realm of man Midgard, making a trinity of Asgaurd, Midgard and Hel. This trinity is also conferred by the three beasts of these realms. The Eagle above, dragon below and Ratatoskr who carries messages between them much like the trunk of the tree.

- And now, from the **one** circle, we find **two** in duality, **three** in realms and materials, and then **four** in the classical elements: earth, water, air, fire. These elements are not merely poetic metaphors—they are the primal categories by which ancient thinkers sought to understand the structure of the cosmos. The tree, in its natural operation, absorbs all four, distributing them through its form. Each element enters the tree at opposite poles and flows inward, uniting in the trunk.

The four elements are present in all cosmologies the world over, Norse included. Here they take on the form of four creatures who also

reside around the tree. The four stags: Dáinn, Dvalinn, Duneyrr and Duraþrór [123]. Early suggestions for interpretations of the stags included connecting them with the four elements, the four seasons, or the phases of the moon or the four winds. [124]

- When viewed this way, **the square** emerges—not as a literal box, but as a symbolic acknowledgment of completeness. Four sides, four corners, four elements, brought into coherence by the unifying axis of the trunk and bring the opposing elements together. The square is the entire tree in operation and maturity. And yet, the square is not a termination—it is a platform, a stage for the return to the circle, a new circle, a more evolved circle.

In Norse tradition the square is seen as the end of the current Norse Cosmology with the event known as Ragnarök. A foretold series of impending events, including a great battle in which numerous great Norse mythological figures will perish (including the gods Odin, Thor, Try, Freyr, Heimdall, and Loki); it will entail a catastrophic series of natural disasters, including the burning of the world, and culminate in the submersion of the world underwater [125]. It is the end or climax of the current Norse mythology.

- Within this square lies **another circle—a seed**, but not the first. This is the inner circle, the final stage of the process. When the tree matures, it begins to produce seeds—genetic fractals of itself—each one containing the blueprint of the entire tree, yet capable of being

[123] The poem *Grímnismál*, a part of the Poetic Edda

[124] Judging by the names of the deer, Dáin and Dvalin (the sleepy, calm) signify the gentle and gentle wind;
Dyneyrr (the dönloving, thundering) and Dyrathror (the drowsy one; who bursts up the Döre), on the
other hand, are the fierce and stormy. As the dwarves and the winds prevail, the first two deer have
common names with two of them. Some explain these deer for the 4 elements, or and the 4 seasons,
the phaser of the moon, etc.", Magnusen, Finn (1824). *Eddalæren og dens Oprindelse*. p. 144
Copenhagen: Gyldendal.

[125] Mark, Joshua J. (13 September 2021). "Ragnarök". World History Encyclopedia. Retrieved 16
December 2023.
https://en.wikipedia.org/wiki/Ragnar%C3%B6k#cite_note-5

cast far from the source. This act is not merely botanical reproduction —it is cosmic projection. The tree has become a creator, capable of sending forward not just echoes of itself, little universes in miniature, into the wider world. But slightly more evolved versions of itself, tiny metaphorical squares in a sense to act as the new basis for the next cycle of transmutation. The tree achieves the concept of transmutation and ascension through biological evolution.

After the events of Ragnarök, the world will rise again, cleansed and fertile, the surviving and returning gods will meet, and the world will be repopulated by two human survivors, Líf and Lífþrasir [126]*.* Yggdrasil is said to be the source of new life after Ragnarök. *The entire thing ends with repopulation and reproduction.*

It is very easy to see the symbols and general concepts within the body and lore of Yggdrasil. To further this point let us consider Yggdrasil's original meaning

"Odin's Horse".

"The generally accepted meaning of Old Norse Yggdrasill is "Odin's horse", meaning "gallows". This interpretation comes about because drasill means "horse" and Ygg(r) is one of Odin's many names. The Poetic Edda poem Hávamál describes how Odin sacrificed himself by hanging from a tree, making this tree Odin's gallows. This tree may have been Yggdrasil. "The horse of the hanged" is a kenning for gallows and therefore Odin's gallows may have developed into the expression "Odin's horse", which then became the name of the tree." [127]

[126] https://en.wikipedia.org/wiki/L%C3%ADf_and_L%C3%ADf%C3%BErasir
[127] Simek, Rudolf (2007). Dictionary of Northern Mythology. Translated by Angela Hall. D.S. Brewer.
ISBN 978-0-85991-513-7, p. 375.

Let us pause for a moment and look back upon the Merkabah—the divine chariot of light—and the Seal of Solomon, that ancient symbol said to move between the worlds. In their myths, these were not merely vehicles of the gods, but instruments of passage: geometric bridges between realms of being. Now, when we turn our gaze to *Yggdrasil*, the vast World Tree of Norse mythology, we find a striking correspondence.

Here too is a structure that binds the many planes of existence together—a cosmic axis, extending from the roots of the underworld to the crown of the heavens. It is, in essence, a chariot of another kind. Through the lens of the Philosopher's Stone—the template of transformation—we begin to see that both the Merkabah and Yggdrasil are not literal structures, but intricate metaphors for the same universal geometry: the sacred pattern that underlies movement between states of being, the architecture of transmutation itself.

Each is a reflection of the same truth expressed through different languages of myth. Both describe the unifying order that connects heaven and earth, spirit and matter, the infinite and the finite. And in each, geometry serves as the bridge.

Even the runes of Odin—the secret language he gained through sacrifice—find their pattern upon the Flower of Life, the ancient lattice of creation itself. Within that sacred geometry, the Norse symbols align like constellations, revealing that what we have long considered myth may instead be the poetry of cosmic design: the universe, speaking to itself in symbols.

The following pages come from a remarkable work titled *Sacred Geometry and the Structure of the Torch of Life, Part I* by Ormungandr Melchizedek [128]—a study that beautifully bridges myth, mathematics, and the patterns of life itself.

In this work, Melchizedek demonstrates with striking clarity how all of Odin's runes—the very letters of divine wisdom—can be traced from nine foundational "staves," or branches. These nine staves correspond to the nine realms of *Yggdrasil*, the World Tree of Norse cosmology, that living bridge between worlds. When these lines are drawn together, they reveal something astonishing: the geometry that emerges forms none other than the Seal of Solomon, that ancient emblem of balance and divine order. The

[128] https://avalonlibrary.net/ebooks/Ormungandr Melchizedek

same pattern—two interlocking triangles, heaven and earth united—is found again within the Flower of Life, the timeless matrix of sacred geometry.

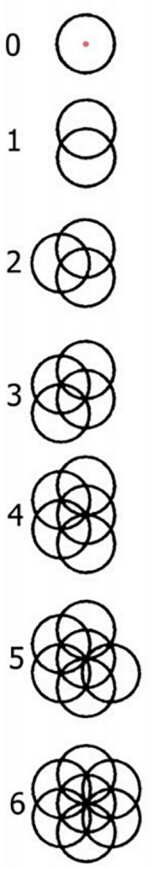
The Flower of Life

The Flower of Life is a pattern of exquisite balance and symmetry. It is the mother pattern from which all other forms of nature's geometry emerge. It is this fact that gives it its name. Within it can be found such forms as Metatron's Cube, the Perfect Solids and the Runes. It has been known and studied for thousands of years by our most advanced cultures. The oldest known example of the Flower of Life is found in the Temple of Osiris in Abydos, Egypt. It has also been found in China, in spherical form (3D), under the feet of dragon statues in the Forbidden City of Beijing.

The Flower of Life is central to the study of Sacred Geometry. Within it are found volumes of universal knowledge pertaining to the vehicle of life and the Universal Mind. It is because of this access to such knowledge that the Flower of Life was kept secret and given only to advanced initiates of Mystery Schools such as that of the Ancient Egyptian pyramid builders. Today it's trove of secrets is laid open for all to contemplate.

The Flower of Life is a geometrical pattern composed of many circles. All the circles are evenly spaced and of the same size. They overlap in a manner which forms a hexagonal lattice. It is usually represented by one central circle with six surrounding it, followed by a further twelve circles. Nineteen circles in all, although it can be considered to have infinite layers. In the terms of sacred geometry circles are considered feminine. It is worth considering that the above image is two dimensional, that a better understanding of its complexity can be gained through seeing all the circles as interlocking spheres. Meditating on this can be highly fruitful.

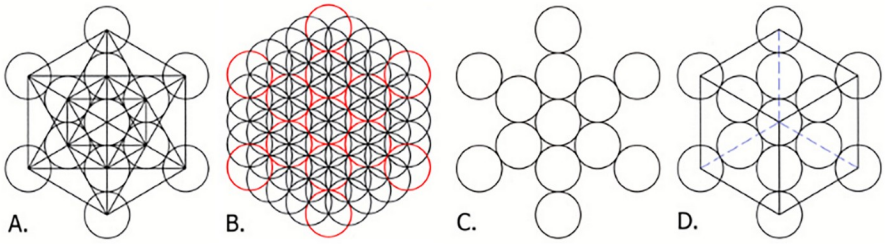
The sequence (below left) has been called the Genesis Sequence after the Book of Genesis, within which it is stated that "God created Heaven and Earth in seven days". This sequence of geometry is



allegorical for that awesome process of becoming. Each 'day' (metaphor for any conceivable period of time) is represented by a sphere. The first sphere (0) is considered as the self-existing primal cause and the following six spheres the further stages of manifestation. What is interesting to note here is that the pattern called the Seed of Life (6) is formed with the addition of the sixth circle, the seventh day being one of rest.

A further 12 circles or spheres are arranged around the Seed of Life to produce the Flower of Life, making 19 circles in total. Although it is often represented as comprising just these 19 circles it is understood to have infinite further layers. The two-dimensional image expands in layers that are multiples of 6: 6,12, 18, 24

The Flower of Life provides the structure for many forms of geometry. For instance, Metatron's cube, below (A) is created from the further extensions of the Flower of Life (B). The form called the Fruit of Life emerges from the Flower of Life (C) which is considered the foundation for the Perfect Solids, for example the Cube (D). This is why the Flower of Life is considered the primary pattern, which gives structure to all others.



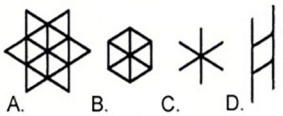
The Foundations of Runic Geometry

Nature is our Great Teacher.

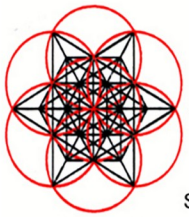
The foundations of runic geometry can be discovered in the Seed of the Flower of Life. Hidden in the points where the circles intersect is its linear twin - the Male Seed of Life (A) which acts as the template for all runic forms. All runes, bindrunes, and runic ideograms have their root origin in this primal template. Its twenty four lines that form a six pointed star provide a lattice of amazing runic potential.

Geometrically, runes are all comprised of multiple lines of equal length. Traditionally they were acquired through the ritual action of setting out the Nine Staves. These Nine Staves or Sticks are laid in three rows with angles of 60 degrees. The invocation to runic power: 'By the Power of 3 x 3' is a reference to the manner in which the Seed pattern was constructed by our ancestors.

This 3 x 3 pattern is traditionally known as the Mother Rune (B) and sometimes as the Sacred Primal Snowflake (C). The radial lines within that comprise the Primal Snowflake (C) are often referred to as the star form of the Hagalaz rune (D) representing hail or crystallised water.



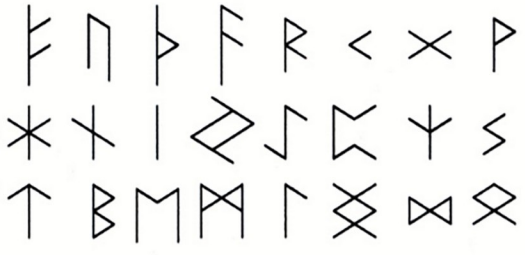
It is conceivable that the form of Hagalaz (D), the 9th rune of the Elder Futhark, was introduced to students of runes as an occult blind. Keeping the eyes and minds of newer initiates away from the ideas and knowledge found in the forms of the Seed of Life by representing the Mother Rune as a phonetic symbol. It is likely that the pattern of



Seed of Life
Male/Female
Line/Circle

Male
Seed of Life

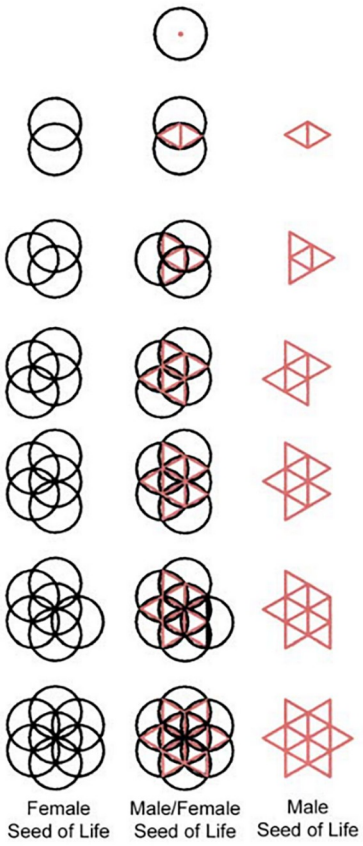
Cube

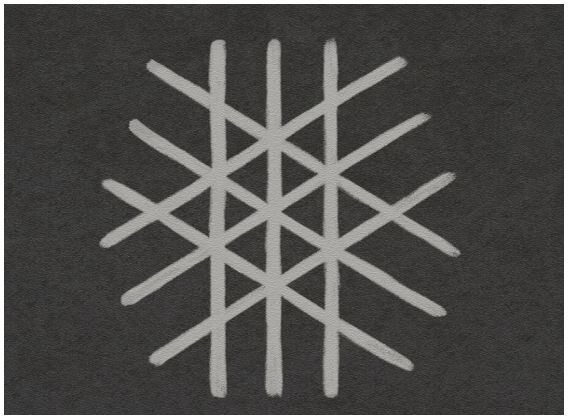


Traditional Elder Futhark - 24 Runes

the Seed of Life was as secret in the runic traditions of Europe as it was in ancient Egypt and may have been only revealed to higher initiates as the Primal Snowflake (C).

The Male Seed of Life is constructed in union with the Female Seed. The geometry grows from the central circle to seven circles in total. As it does this is produces six distinct templates (shown below left in red). I have called these templates the Birthing-forms because it is from them that all runic forms originate. They do so in stages of increasing levels of complexity and in families of geometric similarity.
What became quickly apparent upon the discovery of the Birthing-forms was that only a fraction of this vast pool of Runic Gnosis has been called a Futhark or Uthark (an 'alphabet' of runes). Within them are found literally millions of possible permutations of angular letter like shapes.





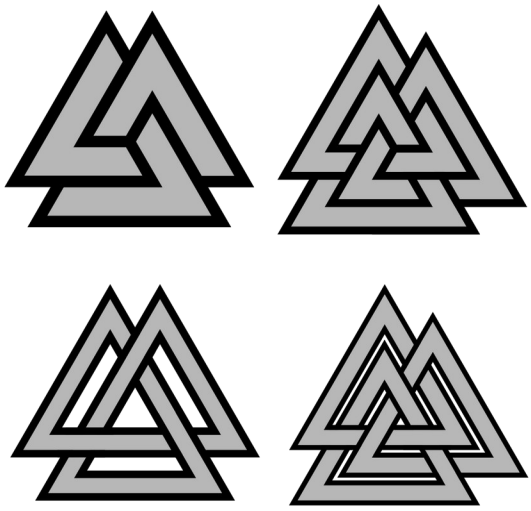
The "Mother Rune" or "Primal Snowflake", composed of nine lines grouped in threes, forming six sides and dual interlocking triangles.

When these lines are drawn together, they reveal something astonishing: the geometry that emerges forms none other than the Seal of Solomon, that ancient emblem of balance, divine order and mathematical ascension. The same pattern—two interlocking triangles facing opposite directions, heaven and earth united—is found again within the Seed of Life pattern which spawns the Flower of Life symbol, the timeless matrix of sacred geometry. Notice the pattern of six circles you must follow to create the Seed of Life? It is following closely with our six step template isn't it. Each of these symbols—Odin's runes, Solomon's seal, the Flower of Life—are successive layers of one great design, localizations of the same geometric form.

This is especially of interest because you can do a similar process with nine points using the Philosopher's Stone symbol:

If you divide an equilateral triangle into nine smaller ones, you get nine outer points grouped into the three corner triangles (three lines). The duality of triangles and the nine points together (much like the "Mother Rune") form a hexagon and cube with their lines. Both symbols illustrate similar processes visually and represent the same concepts.

A universal pattern, whispered through the ages in the languages of different peoples, expressing the same truth: that the structure of transmutation, whether written in stars, trees, or symbols, is one and the same. To further prove this point let us look at another Norse symbol who's meaning is still yet unknown. The Valknut. [129]



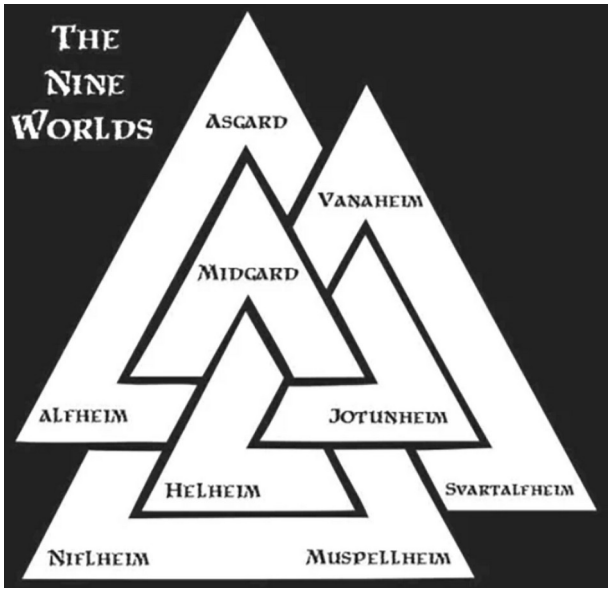
"*The Valknut is a type of Triquetra composed of three interlocking triangles and appears on a variety of objects from the archaeological record of the ancient Germanic peoples, including primarily the Norsemen but also Anglo-Saxons. It is often associated with Odin — the wise All-father and God of war, death, and magic in Norse mythology — as it is often depicted around and in connection to him. Furthermore, it is believed to have been connected to death and sacrifice, and possibly also a Viking Age death cult, as it often appears specifically in connection with burials, sacrifices, and death. The earliest known depiction of the Valknut is on the 8th century CE Tängelgårda and Stora Hammars stones found in Lärbro, Gotland, Sweden.*

[129] https://en.wikipedia.org/wiki/Valknut#
https://nordicperspective.com/history/vikings/norse-valknut-symbol

A section of the Stora Hammars I stone in Gotland, Sweden.

Scholars have proposed a variety of explanations for the symbol, sometimes associating it with the god Odin, and it has been compared to the three-horned symbol found on the 9th-century Snoldelev Stone, to which it may be related."

In the later spiral section I will show you that the Valknut is very much related to the three horned symbols they have found. In the here and now we will peal back the mystery of this "Valknut" to reveal non-other than a stylized version of the "Mother Rune". The connection is easy to see when you look at the symbol in the perspective of sacred geometry. The Valknut is a symbol composed of three triangles, each one composed of three lines making a total of nine lines just like the mother rune. These lines are grouped into threes, form interlocking triangles and together form six points along the outside.



The Valknut: Composed of nine lines grouped in threes, forming six points and dual interlocking triangles (inside and outside). This also mimics the three triangles in the Oroborus picture.

The similarities are, in this light, undeniable. Geometrically speaking, it is an almost perfect match. And the connection deepens when we consider where one of the earliest depictions of this very symbol was found—directly beneath Odin's horse, Yggdrasill.

"On the Tängelgårda stone, three different Valknutr are inscribed directly next to Odin, which is also seen as the earliest connection between the symbol and the Norse all-father.

Detail of Tängelgårda Stone, Gotland, Sweden

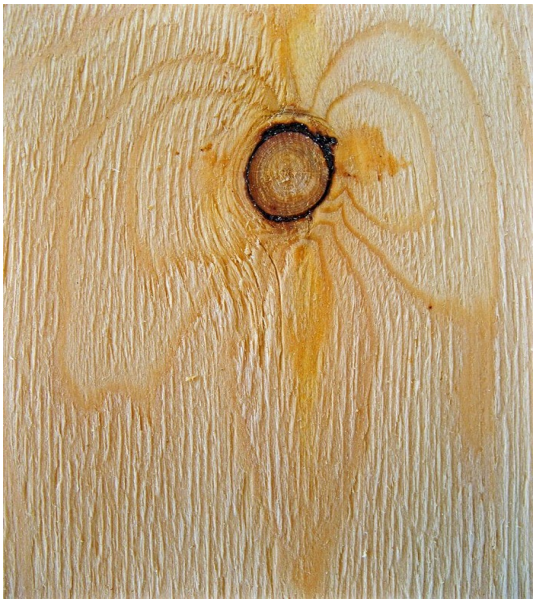
The name Valknútr is actually a fairly recent Norwegian name for the symbol (first attributed to this symbol in 1945), and is made up of two words, valr ("warrior") and knútr ("knot") — so it would literally mean "knot of warriors". Only, we don't actually have any evidence to suggest that the Norsemen used to call it this. The Norwegian name is shared with the "looped square" symbol (⌘) which is a symbol also used to designate places of interest in the Nordics (and also seen on picture stones from the Iron and Viking Ages) and other European countries." [130]

[130] https://nordicperspective.com/history/vikings/norse-valknut-symbol

It is a symbol intimately bound to Odin, to Yggdrasil, and to the mysteries of the afterlife—to the passage between realms of being. This association is almost beyond dispute. Yet, as with all things in the study of ancient symbolism, we must look deeper, for what appears singular often reveals itself as many facets of a greater truth.

There is its name—*Valknut*, “the knot of the slain". Yet consider the word *knot* itself. Do you know what else in nature bears that name? A tree knot. [131]

Almost looks like a Vesica Pisces doesn’t it. a little portal into the tree.



[131] https://naturemuseum.org/cas/blog/why-do-trees-have-knots

Knots are cut or broken off limbs or sprout branches, green or dead, protruding, flush, or depressed, but with exposed sound or rotten wood. A knot on the surface of the log or a branch on a tree always represents a knot in the underlying wood.

However fabric also contains knots and weaving was not merely a craft in the Nordic world; it was a worldview, a quiet metaphysics encoded in thread. The loom, to the Norse mind, was not so different from the cosmos itself: a tension of forces held in delicate balance, where patterns emerge through the interplay of structure and intention. It is no surprise, then, that the weavers of fate—the Norns—were imagined not as distant divinities, but as artisans, patiently shaping destiny on their cosmic tapestries.

The Norns Urðr, Verðandi, and Skuld under the world oak Yggdrasil (1882) by Ludwig Burger.

These mysterious figures dwell at the base of Yggdrasil, the great World Tree whose branches span the nine realms of existence.

From the Well of Urd they draw the sacred waters that nourish its roots, ensuring the continuity of all worlds. In this mythic ecology, fate is not imposed from above; it is grown, cultivated, woven strand by strand through time. I am inclined to think that this “knot,” this interlinked form, may carry such a meaning. If we view the triple-bound triangles—interlocked in an unbroken dance—as a symbolic expression of the template we have been tracing, then a deeper pattern emerges.

Each strand can be seen as a realm, a sphere of being, a mode through which the great structure of transformation manifests itself. And yet, despite their differences, all are bound together, harmonized through this single geometric unity. The knot becomes more than a symbol. It becomes a reminder: that all things—worlds, beings, destinies—are interwoven, and that beneath the complexity of existence lies a simple, elegant order waiting to be seen.

Also worth considering is the term Valknut does not refer to one precise emblem, but rather to a class of interwoven symbols known as Valknut. One of the most telling among them is known as the "Looped Square" [132]. Sound familiar?

[132] Coat of arms for Lødingen Municipality, blazoned in the Norwegian Royal Decree of 11 May 1984,
quoted in Hans Cappelen og Knut Johannessen: Norske kommunevåpen, Oslo 1987, page 197. The
term is also used in Anders Bjønnes: Segltegninger fra hyllingene i Norge 1591 og 1610, Oslo 2010,
pages 64–65.
https://en.wikipedia.org/wiki/Looped_square#cite_note-4

A looped square symbol on a picture stone in Gotland, Sweden, from the 5th century CE.

A square composed of loops, nested within a circle, itself encircled by spirals and triangles — a symphony of geometry echoing through form and myth alike. Just beneath this central figure, one can discern three monadic symbols—each a circle within a circle, a microcosm of unity and duality. It is an image that seems to whisper of order within chaos, of the cosmos woven through simple shape. What is perhaps most astonishing is that this configuration—this *pattern of patterns*—appears across the world, in the iconography of cultures separated by vast oceans and ages (which we will delve into in later sections).

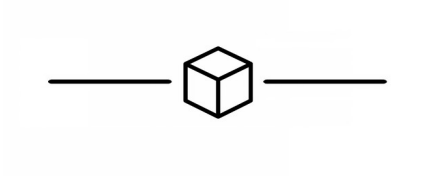
It is as though humanity, gazing into the same mystery from countless corners of time, found itself tracing the same sacred geometry into stone, wood, and myth. It all fits perfectly together, we have even come full circle back to connecting Yggdrasill itself to an actual symbol of the squared circle. The mother rune—Yggdrasil’s true form, derived from the Seed of Life symbol. If one imagines a horizontal line directly down the middle of this "primal snowflake" its top and bottom half take on the form of a trees branches and roots.

So what began as a pictogram of a tree, when viewed through the eyes of an alchemist, becomes something more—a symbol of transmutation, of unity

born from duality, of growth through structure. It becomes a living Philosopher's Stone. Not a static object, but a process—a transmutation that is not merely chemical or metaphysical, but deeply biological, encoded in the rhythm of life itself. And in this way, the tree reminds us of something profound: that within every structure of nature lies a template, a message, a map of the cosmos itself. To see it is to remember that we are not outside of nature, but of it—and that the laws which shape stars, stones, and seeds, shape us too…this is the wisdom of the ages.

Within the body of Norse mythology, too, we glimpse past the veil of superstition and misunderstanding. What at first appears a tale of gods and giants, when studied more closely, reveals itself to be an artistic rendition of these same truths. Alchemical symbolic shorthand for transmutation, expressed through art and the personification of myth. Through metaphor, world-building, and storytelling, the ancients gave form to concepts so vast and abstract that only symbols could carry them.

In their myths we do not simply find fanciful stories—we find echoes of the same eternal patterns, refracted through human imagination.



Let us continue on and investigate some other depictions of sacred trees and the cultures that birthed them for any other systems like that of Yggdrasill and the Runes.

"In some cultures a sacred tree was said to bear fruit that could grant immortality to the one who ate it. In Chinese Daoist mythology the pantao is a peach that ripens once every 3,000 years and is the food of the immortals. In Norse mythology apples of immortality are grown on sacred trees guarded by the goddess Idun." [133]

[133] https://en.wikipedia.org/wiki/Peaches_of_Immortality

Interesting isn’t it? The Philosopher’s Stone was also said to grant immortality if you could learn its secrets. And as we saw in this very section the tree and its reproductive cycle (which often ends with fruit spreading its seeds) is also a representation of that template.

There is also the mythical "Cintamani Stone", a wish-fulfilling jewel resembling a pearl described in Hindu and Mahayana Buddhist traditions. It is one of several Mani Jewel images found in Buddhist scripture [134].

"Within Hinduism, it is connected with the gods Vishnu and Ganesha. In Hindu tradition, it is often depicted as a fabulous jewel in the possession of Vishnu as the Kaustubha Mani or as on the forehead of the Naga king called as Naga Mani, or on the forehead of the Makara. The Yoga Vasistha, originally written in the 10th century CE, contains a story about the cintamani.[1] The Hindu Vishnu Purana speaks of the "Syamanta jewel, bestowing prosperity upon its owner, encapsulates the Yadu clan system".[2] The Vishnu Purana is attributed to the mid-first millennium CE.

In Buddhism, it is held by the Bodhisattvas (divine beings with great compassion, wisdom and power) Avalokiteshvara and Ksitigarbha. It is also seen carried upon the back of the Lung Ta (wind horse) which is depicted on Tibetan prayer flags. By reciting the Dharani (small hymn) of Cintamani, Buddhist tradition maintains that one attains the Wisdom of Buddha, able to understand the truth of the Buddha, and turn afflictions into Bodhi. It is said to allow one to see the Holy Retinue of Amitabha and assembly upon one's deathbed. In Tibetan Buddhist tradition the Chintamani is sometimes depicted as a luminous pearl and is in the possession of several of different forms of the Buddha.[3]

In Japan, where the Hindu goddess Lakshmi is known as Kisshōten in Shinto, she is commonly depicted with a Cintāmaṇi in her hand.

In Buddhism, the wish fulfilling jewel (Skt. maṇi, cintā-maṇi, cintāmaṇi-ratna) is an important mythic symbol indicating a magical jewel that manifests one's wishes, including the curing of disease, purification of water, granting clothing, food, treasure etc. It is a common symbol for the teachings and qualities of the Buddha.[6]

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[134] Venkatesananda, Swami (1984). The Concise Yoga Vāsiṣṭha. Albany: State University of New York
Press. pp. 346–353. ISBN 0-87395-955-8. OCLC 11044869

One of the manifestation of Avalokitesvara is named Cintāmaṇicakra and holds a Cintāmaṇi.

In Tibetan Buddhism the Cintāmaṇi is said to be one of four relics that came in a chest that fell from the sky (many terma fell from the sky in caskets) during the reign of king Lha Thothori Nyantsen of Tibet. Though the king did not understand the purpose of the objects, he kept them in a position of reverence. Several years later, two mysterious strangers appeared at the court of the king, explaining the four relics, which included the Buddha's bowl (possibly a Singing Bowl) and a mani stone with the Om Mani Padme Hum mantra inscribed on it. These few objects were the bringers of the Dharma to Tibet. [135]

In Asian culture Alchemy goes back almost further than they have records. This is best displayed in a very famous piece of literature known as the I Ching or the "Book of Changes" [136].

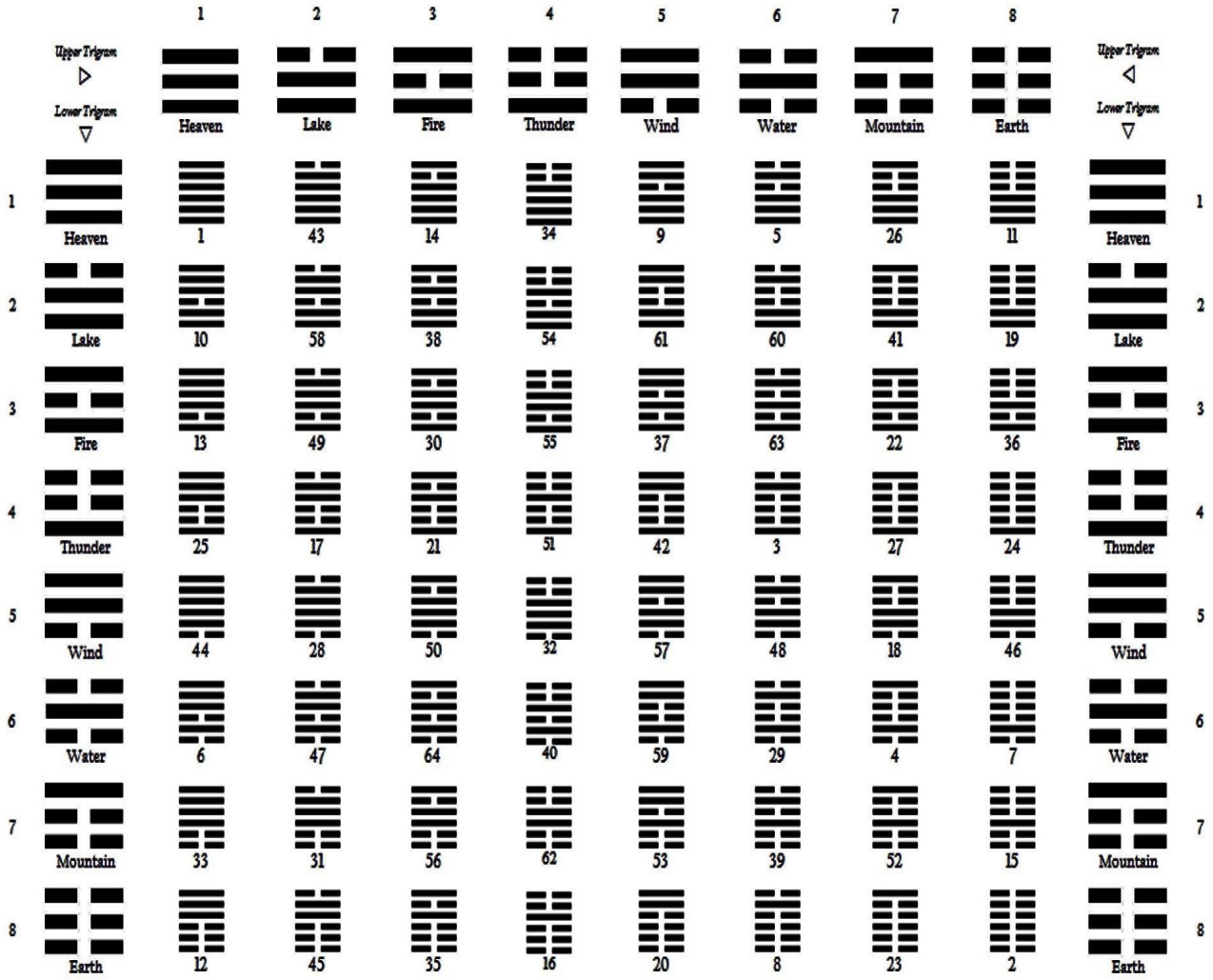
"The I Ching or Yijing (Chinese: □□ Mandarin pronunciation:[î tɕíŋ] □), usually translated Book of Changes or Classic of Changes, is an ancient Chinese divination text that is among the oldest of the Chinese classics. The I Ching was originally a divination manual in the Western Zhou period (1000–750 BCE). Over the course of the Warring States and early imperial periods (500–200 BCE), it transformed into a cosmological text with a series of philosophical commentaries known as the Ten Wings. After becoming part of the Chinese Five Classics in the 2nd century BCE, the I Ching was the basis for divination practice for centuries across the Far East and was the subject of scholarly commentary. Between the 18th and 20th centuries, it took on an influential role in Western understanding of East Asian philosophical thought.

As a divination text, the I Ching is used for a Chinese form of cleromancy known as I Ching divination in which bundles of yarrow stalks (Sticks) *are manipulated to produce sets of six apparently random numbers ranging from 6 to 9. Each of the 64 possible sets corresponds to a hexagram, which can be looked up in the I Ching. The hexagrams are arranged in an order known as the King Wen sequence. The interpretation of the readings found*

[135] https://en.wikipedia.org/wiki/Cintamani#cite_note-1
[136] https://en.wikipedia.org/wiki/I_Ching#cite_note-FOOTNOTEKern201017-2

in the I Ching has been discussed and debated over the centuries. Many commentators have used the book symbolically, often to provide guidance for moral decision-making, as informed by Confucianism, Taoism and Buddhism. The hexagrams themselves have often acquired cosmological significance and been paralleled with many other traditional names for the processes of change such as yin and yang and Wuxing.

In 136 BCE, Emperor Wu of Han named the Zhou yi "the first among the classics", dubbing it the Classic of Changes or I Ching. Emperor Wu's placement of the I Ching among the Five Classics was informed by a broad span of cultural influences that included Confucianism, Taoism, Legalism, yin-yang cosmology, and Wuxing physical theory. While the Zhou yi does not contain any cosmological analogies, the I Ching was read as a microcosm of the universe that offered complex, symbolic correspondences. The official edition of the text was literally set in stone, as one of the Xiping Stone Classics. The canonized I Ching became the standard text for over two thousand years, until alternate versions of the Zhou yi and related texts were discovered in the 20th century."

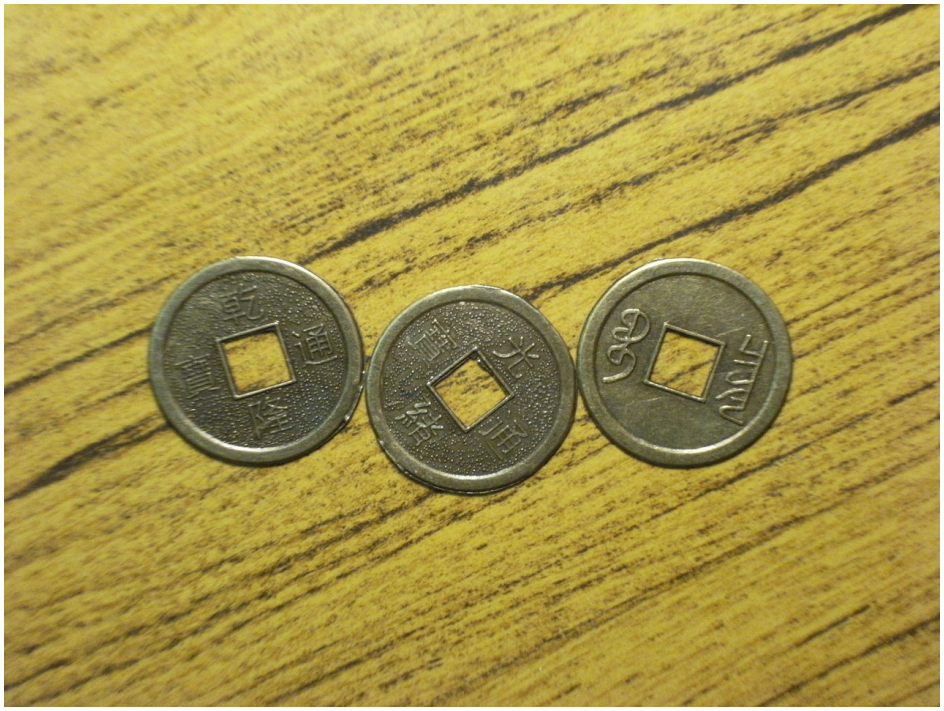

1 2 3 4 5 6 7 8
Upper Trigram
Lower Trigram
Heaven Lake Fire Thunder Wind Water Mountain Earth
1 Heaven 1 43 14 34 9 5 26 11 Heaven 1
2 Lake 10 58 38 54 61 60 41 19 Lake 2
3 Fire 13 49 30 55 37 63 22 36 Fire 3
4 Thunder 25 17 21 51 42 3 27 24 Thunder 4
5 Wind 44 28 50 32 57 48 18 46 Wind 5
6 Water 6 47 64 40 59 29 4 7 Water 6
7 Mountain 33 31 56 62 53 39 52 15 Mountain 7
8 Earth 12 45 35 16 20 8 23 2 Earth 8

The 64 hexagrams described.

Much like the runes of Odin, these symbolic representations of the many facets of existence arise from the simplest of foundations—a collection of lines. In the Norse tradition, nine staves or branches formed the “mother rune,” a hexagramic pattern from which all others emerged. And if one looks closely, an elegant symmetry reveals itself: none of the runes extend beyond that central hexagonal boundary. Each is born, lives, and finds meaning within the framework of intersecting lines. We see the same principle mirrored in the I Ching, the ancient Chinese Book of Changes.

Here too, six lines—whole or broken—form hexagrams that describe the totality of human experience and natural law and just like the Runes sticks were involved. The resemblance is not coincidental. It is no wonder that these hexagrams, like the runes, were used as tools of divination—

instruments for perceiving the hidden order behind apparent randomness. The Norse called upon runic magic to seek guidance from unseen forces; the sages of China cast yarrow stalks or coins to discern the flow of cosmic balance [137]. In both, there lies the same profound art. Lets take a look at these divination coins used to see if there are any other connections to out template.



Two heads and one tail of the original I-Ching Divination Coins.

Our old friend the squared circle, colored in gold no less.

Using pocket change to divine wisdom from *The Book of Changes* — the *I Ching* — may in fact be where our modern use of the word *change* for loose coins originates. It is a poetic echo across time: the same small metallic tokens that once revealed the shifting balance of cosmic forces now jingle idly in our pockets, reminders of a forgotten art of interpretation. It is no small connection that Hermes the god of Alchemy was also the god of coinage. Now that we have established this connection, let us look deeper into this ancient and profoundly symbolic practice—to see if, perhaps, it can offer us new insight into the universal template of transformation we have been tracing.

[137] https://en.wikipedia.org/wiki/I_Ching_divination

For among all the patterns we have examined, one number keeps recurring: six. The *I Ching* is composed of hexagrams—figures of six lines that represent the totality of change and balance in the universe. But why six? Why not five, or seven, or some other number to describe the architecture of existence?

What did the sages of ancient China perceive in this number that was so essential, so elemental, that they built an entire cosmology upon it? Let us explore what these wise observers of nature had to say—for in their answer lies not just an explanation of six lines upon a page, but a window into how the ancients understood order, duality, and the rhythm of transformation that animates all things. The six-line structure of the I Ching hexagram is classically understood to represent the 'Three Powers' of heaven, earth, and humanity, as stated in the Great Treatise [138]. This structure creates a natural model for a six-stage process, a concept elaborated in the commentary on the first hexagram, Qian (The Creative), in the Wen Yan commentary.

Modern scholars like Wilhelm (1967) and Huang (1998) have further systematized this into a comprehensive six-stage model of development, where each line represents a distinct phase in the life cycle of any situation, from its germination (line 1) to its completion and transition (line 6) [139]. Now we will break down the Hexagram into its respective parts to reveal a very familiar system.

The six lines of a hexagram create a dynamic model that represents **change, process, and the structure of any situation in time.** Here's why six is the crucial number:

A Complete Process of Change:

Six lines provide enough stages to describe the **birth, development, culmination, and decline** of any process. Think of it as a six-act play:

[138] James Legge (1882). The I Ching, Chapter 10, Section 3

[139] Legge, James. (Trans.). (1882). The Yî King. In The Sacred Books of the East, Vol. 16. Clarendon Press.

Lynn, Richard John. (Trans.). (1994). The Classic of Changes: A New Translation of the I Ching as Interpreted by Wang Bi. Columbia University Press.

- **Line 1 (Bottom):** The **Germination Stage**. The situation is just beginning, often hidden and full of potential. The emphasis is on caution and laying a proper foundation.
- **Line 2:** The **Emergence Stage**. The thing appears in the open. It's a time to operate locally and build connections.
- **Line 3:** The **Crisis/Transition Stage**. The person or thing is at the transition between the lower (inner) and upper (outer) trigrams. This is often a position of danger, difficulty, and hard work.
- **Line 4:** The **Approach Stage**. One has entered the sphere of influence (the upper trigram). It's a time for caution, adaptability, and preparing for greater responsibility.
- **Line 5:** The **Culmination Stage**. The ruler's position. This is the height of power and success, where one can manifest the hexagram's meaning most effectively.
- **Line 6 (Top):** The **Transition/Excess Stage**. The situation has gone to its extreme and must transform into its opposite. It often represents completion, isolation, or a warning against overreaching.

With fewer than six lines, this rich, complete narrative of a process cannot be fully expressed. Each of the six lines in a hexagram represents one of these phases. By reading the lines, you are not just getting a static description, but a dynamic narrative that tells you where you are in the process, the unique challenges and opportunities of that stage, and the appropriate action to take. Think of it as a map for a journey.

Line 1 is the moment you pack your bags and step out the door, while Line 5 is the moment you stand at the summit. The challenges and required mindset at each point are completely different. Immediately we can see the connection between the steps of the Hexagram the steps of the Philosopher's Stone template.

The Interaction of Trigrams:

A hexagram is composed of two **trigrams** (three-line figures). There are eight fundamental trigrams, each representing a primal force of nature (Heaven, Earth, Thunder, Water, Mountain, Wind, Fire, Lake). The relationship between the **lower (inner) trigram** and the **upper (outer) trigram** creates the core meaning of the hexagram. The inner trigram often represents the internal, the beginning, or the core motivation, while the outer trigram represents the external, the outcome, or the environment.

This interaction adds a layer of profound complexity and nuance. For example, Hexagram ䷾ (Ji Ji / After Completion) is composed of Water (☵) over Fire (☲), symbolizing a precarious balance where opposing elements are in harmony but could easily be disrupted.

The Triad of Heaven, Earth, and Humanity (□□ - San Cai):

This is the most fundamental philosophical reason. The Chinese worldview holds that all phenomena arise from the interaction of three fundamental powers:

- **Heaven (□ - Tian):** The creative force, destiny, time, the spirit.
- **Earth (□ - Di):** The receptive force, the material world, space, the body.
- **Humanity (□ - Ren):** The mediating force, conscious action, society, the mind.

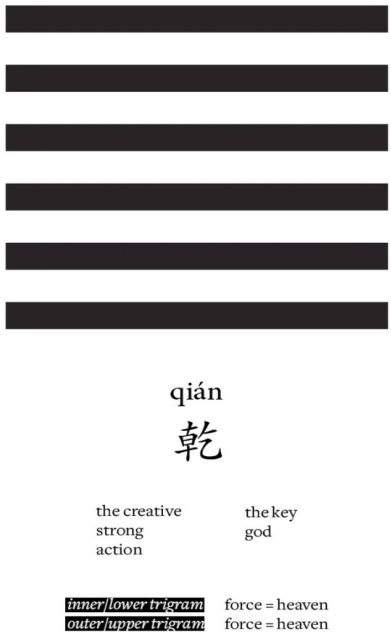
A hexagram is divided into three pairs of lines to represent this triad:

- **The Top Two Lines:** Represent **Heaven**.
- **The Middle Two Lines:** Represent **Humanity**.
- **The Bottom Two Lines:** Represent **Earth**.

Thus, a single hexagram encapsulates the entire cosmos and the human position within it. Any situation involves the forces of Heaven (the

timing), Earth (the environment), and Humanity (our actions and relationships).

Now let us pause for a moment and go over the similarities between the steps of the Hexagram and see where they line up to the template:



1. We have our Prima materia represented as the first line and the symbol Qian or the yet to be altered creative force/form. It is also referred to as a key much like our Stone.
2. From that a duality is formed with the upper and lower trigrams.
3. It is further broken down into a trinity of Heaven, Mankind and Earth.
4. The four elements are present within the eight major trigrams: Earth, water, wind, fire, heaven, mountain, lake and thunder.
5. Line five of the Hexagram represents the same thing the square does (step five) in the Philosopher's Stone template. Both instances referring to it as a culmination.

6. Finally the six line, referred to both as the transition and the "end and new beginning". Establishing a link between it and the sixth step of the template being a new beginning using the square as the new base. It also establishes a link by being referred to as the line of transition. This calls to mind the transition we saw between mathematical dimensions in the construction of Solomon's Seal, etc.

Both the Hexagram and the Philosopher's Stone template seem to follow the same conceptual structuring and even revolve around similar geometry given the Philosopher's stone and template's various geometric expressions. We can even expand on this by going through an actual interpretation of the lines in comparison to a trees journey and growth.

The Six Stages of a Complete Process

Line 1: The Germination / Foundation Stage (The Beginning)

- **Position:** Bottom line. It is hidden, internal, and foundational.
- **Meaning:** The idea is born; the energy is just stirring beneath the surface. This is a time of potential, but it is unformed and fragile. The focus is on laying a solid foundation without seeking immediate results.
- **Appropriate Action: Caution and preparation.** Do not force action or announce your plans to the world. Test the idea, gather resources, and ensure the foundation is strong.
- **Analogy (Planting a Tree):** You have a seed (an idea). You are preparing the soil, testing the pH, and deciding where to plant it. The work is invisible, but everything that follows depends on it.

Line 2: The Emergence / Local Expansion Stage

- **Position:** The second line. It is in the "Earth" sphere and is often a favorable, central position.
- **Meaning:** The idea emerges into the world. It becomes visible and begins to grow. You are establishing yourself in your local environment or field.
- **Appropriate Action: Cultivate relationships and operate competently within your current sphere.** Do not overreach. This is a time to build a good reputation and demonstrate your quality without the arrogance that can come with higher positions.
- **Analogy (Planting a Tree):** The seed has sprouted. The seedling is above ground. You focus on watering it, protecting it from pests, and ensuring it gets enough sun in its immediate location. You are not thinking about the forest yet, just this one plant.

Line 3: The Crisis / Transition Stage (The Perilous Crossroads)

- **Position:** The third line. It is the top of the lower trigram, right at the transition point to the upper trigram. This is often a difficult and dangerous position.
- **Meaning:** You have achieved local success but have outgrown your initial position. To progress, you must venture into the unknown (the upper trigram). This creates internal crisis, doubt, and danger.
- **Appropriate Action: Extreme caution, vigilance, and hard work.** This is a critical juncture where many ventures fail. Do not be reckless. Re-evaluate your plans, anticipate dangers, and be prepared to exert great effort. The text for this line often contains warnings.
- **Analogy (Planting a Tree):** The sapling has grown but is now vulnerable to stronger winds and competing with larger trees for light. It's at a make-or-break point. You might need to stake it for support (seeking help) or prune it (making difficult choices) to ensure it can break into the canopy.

Line 4: The Approach / Testing Stage (The Threshold of Power)

- **Position:** The fourth line. It is the bottom of the upper trigram, having just crossed the threshold. You are now in the sphere of influence and greater responsibility, but you are not yet in charge.
- **Meaning:** You have entered a higher level of the game. You are close to the center of power (Line 5) but are not the leader. This is a position of learning, adapting, and proving your worth in a new context.
- **Appropriate Action: Respectful adaptation and careful service.** Watch and learn from those above you. Be cautious in your actions, as you are now more visible and your mistakes carry greater consequences. Your role is to support the central mission.
- **Analogy (Planting a Tree):** The tree has reached the forest canopy. It's now competing directly with mature trees. It must learn to thrive in this new, more competitive environment, finding its place in the ecosystem without trying to dominate it yet.

Line 5: The Culmination / Leadership Stage (The Peak)

- **Position:** The fifth line. This is the most honored and powerful position in the hexagram—the "ruler's seat." It is central and strong in the upper trigram.
- **Meaning:** This is the height of power, success, and influence. You are in a position to manifest the hexagram's meaning most effectively. The situation has ripened.
- **Appropriate Action: Leadership and influence through virtue, not force.** Exercise authority with humility and wisdom. Your role is to guide and inspire, creating harmony and achieving the collective goal. This is the time to reap the rewards of your earlier efforts.
- **Analogy (Planting a Tree):** The tree is now a mature, dominant presence in the forest. It provides shade and habitat for others (influence). It is strong, stable, and fruitful. This is its season of peak vitality and contribution.

Line 6: The Transition / Excess Stage (The End and New Beginning)

- **Position:** The top line. The situation has reached its extreme and cannot continue in the same form.
- **Meaning:** The cycle is complete. The energy of the hexagram has been exhausted. If you cling to it, you will become isolated, arrogant, or "over-the-top." This line often warns of the danger of not knowing when to let go.
- **Appropriate Action: Step back, let go, and prepare for transformation.** Recognize that the current cycle is over. The situation must now transform into its opposite. Sometimes this means a graceful retirement; other times it means a dramatic fall that clears the way for a new beginning.
- **Analogy (Planting a Tree):** The tree has grown old. It may become top-heavy and unstable, or it may stop producing fruit. It will eventually die and fall, returning to the earth to provide nutrients for the next generation of seeds (a new Line 1). It has completed its cycle.

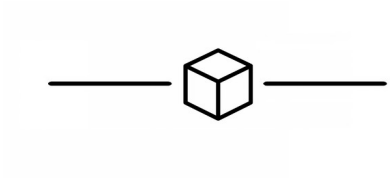
This six-stage model teaches that time and context are everything. An action that is wise at Line 1 (caution) is foolish at Line 5 (where leadership is required). A mindset that is successful at Line 2 (local focus) is limiting at Line 4 (where a broader view is needed). When you consult the *I Ching* and get a reading with moving lines, you are being shown not just *what* is happening, but exactly where you are in the cycle of that situation, and what the appropriate and intelligent response is for that specific stage of the journey.

The similarities between the hexagrams of the *I Ching* and the runes of Odin are striking—so much so that one begins to suspect they are not mere coincidence, but reflections of a deeper, shared understanding. Both systems use simple linear forms to express the complexity of existence. Both serve as bridges between the material and the metaphysical—between the world of what *is* and the unseen forces that shape what *becomes*. Even their geometric resonance is familiar.

The runes, through the *Valknut and it’s depiction of a square made of loops inside a circle and the Hexagrams of the I Ching with its golden divination coins with square holes.* both embody this marriage of opposites: the circle and the square, the infinite and the finite, heaven and earth. And so, having

glimpsed these patterns recurring in both East and North—two cultures separated by vast distances and centuries of time—we are left with a tantalizing question: how far back does this symbolic thread reach? If sacred geometry is indeed a universal language, spoken through myth and symbol across civilizations, then perhaps the sacred trees of old—the World Trees, Trees of Life, Trees of Knowledge—are the next great chapter in that cosmic conversation.

Let us, then, venture onward—into new realms of mythology—to see whether, through the branches and roots of these ancient trees, we might trace once again the same enduring pattern of ascent, transmutation, and unity that echoes across the ages.



In the great works of Christianity—in the pages of the Bible—there is a story that has echoed through the centuries: the tale of the Garden of Eden [140]. It is a story that begins not with nations or wars, but with a garden, a tree, and the first awakening of the human spirit. Within its verses lie sacred trees and serpents, forbidden fruit and the yearning for knowledge—symbols that reach far beyond their surface meanings. At its heart, this story is about transcendence: the moment when humanity first dared to reach beyond the limits of innocence, to taste of the unknown, and to see the universe with new eyes.

The serpent coils through the branches like a living thread of wisdom and temptation, while the tree stands as a bridge between the earthly and the divine—its roots in the soil, its crown stretching toward the heavens. In this light, the Garden of Eden becomes more than a myth of origins. It becomes a story about the human condition itself—our endless desire to understand, to evolve, to rise from the simplicity of instinct into the complexity of consciousness. It is, perhaps, one of the oldest expressions of the same theme that has guided alchemists, philosophers, and seekers for millennia:

[140] Genesis 2:8

that knowledge, though forbidden or dangerous, is the first step on the long road toward transformation.

"In the Book of Genesis, the first book of the Bible, both the tree of life and the tree of knowledge are said to grow in the Garden of Eden. After Adam and Eve eat from the tree of knowledge, God bars them from the garden, setting an angel with a flaming sword to keep them out so they will not eat from the tree of life and become immortal. The idea of the tree of life subsequently became important to many Jewish and Christian traditions. In Kabbala a numbered diagram with a central trunk and branches reaching left and right is said to represent the attributes and powers of God. Christian thought sometimes relates the tree of life to Jesus, the source of eternal life in Christian theology. It is sometimes related to the cross upon which Christians believe Jesus was crucified." [141]

Consider, for a moment, the ancient story of the Garden of Eden [142]—not merely as a tale of morality, but as a profound metaphor encoded in the symbolic language of nature. In this story, a fruit is taken from the Tree of Knowledge of Good and Evil (Duality). But what if the “knowledge” it contains is not sin, nor shame—but transmutation, of evolution? Imagine that this Tree of Knowledge is not simply a botanical object, but a map—an archetypal structure expressing this very same template we have been exploring.

A tree after all is a living diagram of the dualities and trinities, of the four classical elements, of the circles both inner and outer that frame existence itself. The tree becomes not just a symbol, but a *template*—a structure capable of ascending layers of reality, bridging the material and immaterial through the natural processes of life.

Now consider the apple Eve ate.

Contained within it: the seed. And within the seed: the code. A genetic cipher that, once placed in fertile soil, undertakes a miraculous journey of transmutation—from seed to sapling, from trunk to branch, until at last it

[141] https://www.britannica.com/topic/tree-of-life-religion
[142] Metzger, Bruce Manning; Coogan, Michael D (2004). The Oxford Guide To People And Places Of The Bible.
Oxford University Press. p. 62. ISBN 978-0-19-517610-0

becomes itself a tree, bearing new fruit. Evolution, encoded in matter, spiraling upward through time. To eat of the fruit, then, can be seen as symbolically ingesting *awareness of the template*.

It is to take into oneself the full knowledge of the cycle—from potential to form, from form to reproduction, from reproduction to transcendence. The act of consuming the apple is not merely defiance; it is awakening. It is the moment we recognize that nature and mind are reflections of one another, obeying the same secret geometries. The Garden of Eden may then be reinterpreted—not as a place lost—but as a stage in the cosmic unfolding.

The knowledge taken from the tree was the recognition that we, too, are transmuting beings. That within us lies a mirror of the apple, the seed, and the tree. And that through contemplation, reflection, and the transference of symbolic information—*we evolve*. The myth, when seen through this lens, is not a fall from grace but the beginning of the long ascent.

Perhaps the garden was the square in which the animal world climaxed in form. We are after all the dominant animals in terms of power on this world and the only things to leave the garden. Let us imagine the forbidden fruit—not as a moral trap—but as a threshold. A symbolic gateway to something far more profound.

The fruit from the Tree of Knowledge of Good and Evil, we are told, was forbidden by God. But why? Perhaps not out of cruelty or jealousy—but caution. For to eat of it was to awaken the ability to shape oneself, to take the power out of Gods hands and into their own. To become not merely human—but something *more*.

To eat of that fruit was to acquire the capacity for self-directed evolution. For reflection, for will, for transmutation. In essence: the power to create the future version of the self. A being in motion, always becoming.

And so, the exile from Eden becomes less a punishment—and more a necessary consequence. For once the veil is lifted, once eve ate the apple and saw beyond the gardens walls, once we see that we *can* change, can strive, can ascend—we are no longer content with perfection handed to us. We become seekers, architects. We step into the long cosmic process of growth.

The Garden, no matter how serene, cannot contain a mind that has glimpsed its own becoming beyond its walls.

In the ancient narrative of Genesis, we are told that Eve was fashioned from the rib of Adam—a gesture that, for millennia, has been interpreted as signifying derivation, subordination, even inferiority.

But what if we look again with this fresh perspective?

What if this tale, like so many myths born from starlit contemplation and ancestral yearning, is less about hierarchy…and more about *reflection*? Consider: Adam, made in the image of God. Eve, made from Adam. A mirror, within a mirror—a recursive echo of creation itself.

Perhaps Eve, upon awakening into a world not of her making, perceived in Adam a shape of power, purpose, completeness—a likeness of the divine. And in herself, she saw only *potential*. Not deficiency, but *distance*. A space between what she was and what she could become. And so, the fruit was not a rebellion, but a reaching.

A desire—not to fall—but to *rise*. To bridge the gap. To close the loop between creature and creator. Between mirror and source.

Could it be that the tale of Eve is not about weakness, but about the first spark of aspiration? The earliest glimmer of the human condition—the ache to evolve, to understand, to transcend the limits of our origin? In this light, the Garden becomes not a place of ultimate destination, but a prologue. And Eve—far from being the cause of the fall—is the catalyst of *becoming*.

The one who saw, who reached, who *acted*. Not out of disobedience, but from a longing to participate more fully in the mystery of creation. To be closer to the ones she admired and loved, Adam and God. And in doing so, she may have begun the journey that would one day lead not back to Eden, but someplace beyond it, above it.

You need look no further for this confirmation than in the “punishment” God gave to Eve for eating the apple from the tree of knowledge. Childbirth, or rather the pain of childbirth.

“Unto the woman he said, I will greatly multiply thy sorrow and thy conception; in sorrow thou shalt bring forth children; and thy desire shall be to thy husband, and he shall rule over thee.”

(Genesis 3:16, KJV)

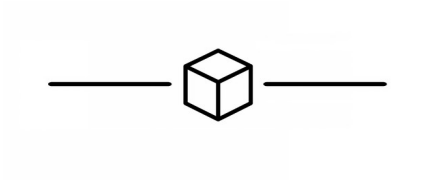
Eves "punishment" was literally childbirth, it is worded in a way that makes it seem like God made childbirth more painful as the punishment but when we look at the objective facts it leans more towards childbirth in general being the consequence. After all the first children of Adam and Eve, Cain and Able, were not born until after they had left the garden (Genesis 4:1 & 4:2). An argument could be made...another connection to the template is reproduction is the biological process of evolution, a kind of living transmutation of form.

To live in paradise is to live in stasis. But to evolve—to strive—is to step into time, into entropy, into complexity. And yes, into suffering. And so perhaps the story’s deepest message is not one of resisting temptation, but of embracing the responsibility of consciousness. To better oneself, endlessly, to reach toward the divine not by obedience, but by transmutation.

To become more "Christ-like", not by denying desire—but by refining it, integrating it, elevating it. In this light, the Bible itself becomes a map—not back to Eden—but forward and upward. A call to participate in the cosmic journey from dust to divinity. A reminder that the fruit of knowledge, though it costs us paradise, offers us *purpose*.

If we recall God creating the Earth in seven days (working for six) then acknowledge that the Garden of Eden was God's finished product or square. Then it acts as the square for humanities transmutation when we left it. You can even see this in modern Christian texts as Christianity longs to return to that garden which was viewed as paradise. A return to the beginning.

We will revisit this story in the ending sections of this book, for now let us keep investigating the symbology of the tree in other cultures.



The tree plays a central role in many of our mythological and religious stories. Always for some reason connected to the idea of enlightenment or knowledge but we are never given specific details as to why. However over and over again the same story appears throughout our culture and history. The story of the holy person who attained enlightenment while under a tree.

"The Celtic tree of life is associated with the dead. Celtic tribes would preserve a tree in the centre of their settlements to act as a sacred site. The tree was said to allow access to the Celtic otherworld, a realm of the dead and other spirits.

In science the tree of life is often used as a metaphor for the connection between the diversity of all life on Earth. Every organism on Earth appears to descend from a single common ancestor that existed roughly 3.5 billion years ago. As that ancestor and its descendants reproduced, life diverged in a process called speciation. These divergences are often compared to branches on a single evolutionary tree. Phylogenetics is the study of how different groups of organisms are related to each other, using genetics and other evidence to create diagrams that explain evolutionary history, called phylogenetic trees (or phylogenies)." [143]

Even in Asian mythology divine figures attain enlightenment under sacred trees such as the Bodhi Tree the Legendary Siddhartha Gautama or The Buddha sat under while he achieved enlightenment. [144]

***"**The **Bodhi Tree** ("tree of awakening" or "tree of enlightenment"[1]), also called the **Bo tree**,[2] was a large sacred fig tree (Ficus religiosa)[1][3] located in Bodh Gaya, Bihar, India. Siddhartha Gautama, the spiritual teacher who*

[143] https://www.britannica.com/topic/tree-of-life-religion

[144] Gethin, Rupert (1998). The Foundations of Buddhism. Oxford University Press. p. 22. ISBN 978-0-19-289223-2. https://en.wikipedia.org/wiki/Bodhi_tree#cite_note-gethin-1

became known as the Buddha, is said to have attained enlightenment, or buddhahood, circa 500 BCE, under that tree.[4]"

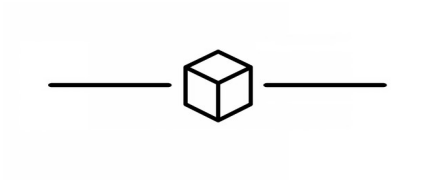
"The Bodhi Tree at the Mahabodhi Temple is called Sri Maha Bodhi. Gautama Buddha is said to have attained enlightenment (bodhi) while meditating underneath this tree. According to Buddhist texts, the Buddha meditated without moving from his seat for seven weeks (49 days) under this tree. A shrine called Animisalocana cetiya was later erected on the spot where he sat.[10]" 06

Illustration of the temple commissioned by Asoka at Bodh Gaya around the Bodhi Tree. Sculpture of the Satavahana period at Sanchi, 1st century CE.

The story of Gautama Buddha achieving enlightnment after meditating under the Boghi tree for seven weeks is very similar to the tale of the norse god Odin from the Hávamál (part of the *Poetic Edda*), where Odin sacrifices himself on the World Tree, Yggdrasil, to gain wisdom of the runes (sacred symbols).

“I know that I hung on a windy tree, nine long nights, wounded with a spear, dedicated to Odin, myself to myself, on that tree of which no man knows from where its roots run.” [145]

They are very similar and could be seen as different localizations of the same hermetic concepts. Different artistic expressions of the transmutation template or the concept of one.



It seems that all of these stories about sacred trees all view them as the same thing. A type of bride between the divine and realm of man. Consider, the Seal of Solomon. At first glance, a symbol. But through the lens of the stone and dimensional geometry, it became something else entirely—a gateway from one spatial dimension to another, we began in two dimensions but from this plane, the symbol beckoned us upward to the next.

It suggests depth, symmetry, force in balance. The pattern begins to rise, geometry becomes architecture, and suddenly, we are no longer looking at a flat image, but a blueprint for the passage between realms—from the abstract to the tangible, from the symbolic to the spatial, from two dimensions into three. From the seed to the tree and then back into seed again in the upward spiral of evolution as it passes on its genetic code. And how do trees grow?

They ascend. Always upward, toward the light. Their roots burrow into darkness, their branches reach into the sky. In this, the tree is more than a living organism—it is a map.

A guide for how life evolves, rises, expands. It is no accident that ancient cultures across the world saw in trees a mirror of the cosmos: roots, trunk, and crown—below, middle, and above. Could this be the true knowledge

[145] Larrington, Carolyne (trans.). The Poetic Edda. Oxford University Press, 2014, pp. 32–34.

encoded in the myth of the Tree of Life? A symbol of generative transmutation—not just biologically, but cosmologically?

The tree, like the template, unites opposites: darkness and light, matter and spirit, beginning and becoming. And as we've seen in our explorations of seeds, flowers, and symbols, the template is not just a concept—it is a living force. A geometry that generates, a pattern that perpetuates, a structure that evolves. It all fits together quite nicely.

For those legendary figures, for me—and perhaps for you as well—this is no small revelation. It suggests that the template of transmutation is not just a curious artifact of geometry or ancient myth. It is a deep structure, a universal pattern, embedded in the way reality itself unfolds—through atoms, through cycles, through cells and seeds. And so, like the great journey of transcendence we have been plotting, we will continue onward. We will explore the sphere of life with curiosity and humility, and ask:

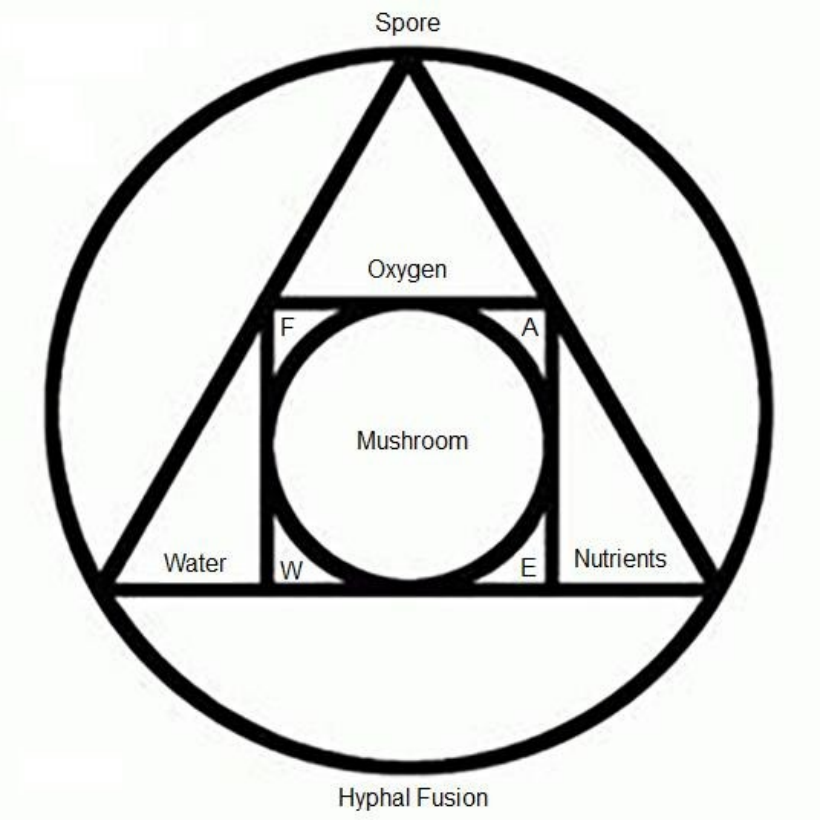
Can this same pattern be found in the other great branches of the living world?

We began with a simple two-dimensional shape, known as Solomon's Seal. A symbol rich with meaning and geometric balance. We then projected it into three-dimensional space, where it revealed itself as Metatron's Cube—a form that, intriguingly, ends in the outline of a cube, the three-dimensional realization of the square. From there, we ascended further, projecting this cube into the fourth dimension—into the recursive, self-similar world of the Flower of Life, a symbol of holograms and fractals, where patterns echo endlessly across scale. And then, remarkably, we projected this symbol into the physical world itself—into the domain of physics, where the rules of nuclear transmutation, of matter and energy, began to echo the very template we had been tracing.

And now—now we have used this same template as a vehicle to journey from the abstract into the living world. From the theoretical into the biological. From symbol, to form, to life. If so, then the Philosopher's Stone may not have never been a stone at all—but a mirror, held up to the

structure of nature, reflecting the pathways of transformation that bind all things.

The Spore



The life cycle of mushrooms and fungi as it turns out adheres fairly well with the sacred geometric template we have outlined. In these quiet, often hidden organisms, we find yet another reflection of the universal process of transmutation. Fungi, ancient and mysterious, serve as a reminder that transformation is not limited to the visible or the grandiose. Here, in the damp forest floor, in decaying wood and shifting soil, the template of the Philosopher's Stone lives and breathes.

From spore to mycelium to fruiting body and back again [146], the cycle is not only biological—it is archetypal. It exemplifies yet another natural process whose unfolding mirrors the deep structure of change—the universal archetype of becoming encoded within the symbol of the Philosopher's Stone.

[146] Hudler, George W. Magical Mushrooms, Mischievous Molds. Princeton University Press, 1998.
Moore, David, et al. 21st Century Guidebook to Fungi. Cambridge University Press, 2011.

Circle — Spore (The Seed of Fungi):

The life cycle begins with a spore, a single-celled reproductive unit—a symbol of potential. It is circular, microscopic, and dispersed through air or water, representing the starting material of the fungal life cycle. The spore symbolizes both the seed of life and the cyclical nature of fungal propagation.

Unification of Opposites — Hyphal Fusion (Duality):

Two compatible spores or mycelial hyphae must meet and fuse, creating a dikaryotic state (cells with two nuclei). This represents the union of duality —opposite mating types combining to initiate complex fungal development.

- In many fungi, a single spore produces a mycelium that is reproductively sterile. For sexual reproduction to occur, a homokaryotic mycelium must meet and fuse with a compatible mate.
- A single fungal spore can germinate and form a germ tube, which elongates and branches to form a primary mycelium. This can happen entirely without hyphal fusion. However, this primary mycelium will be genetically uniform (homokaryotic) and, in many fungi, will be reproductively sterile or less vigorous.
- After this fusion, the resulting mycelium becomes heterokaryotic (or dikaryotic in basidiomycetes), containing two or more genetically distinct types of nuclei within a common cytoplasm.
- **Only this heterokaryotic/dikaryotic mycelium is capable of forming the fruiting bodies** (like mushrooms) that produce the next generation of spores.

Hyphal fusion (anastomosis) is the process that allows these primary mycelia to connect, forming a larger, more complex, and often reproductively competent network. Sexual spores germinate into a primary mycelium first, but hyphal fusion is required to form the fertile dikaryotic mycelium in many fungi (especially basidiomycetes like mushrooms). [147]

Triangle (Three Essential Conditions for Mycelium Growth):

The triangle in the fungal life cycle represents the three key conditions for

[147] Carlile, Michael J., et al. The Fungi. 2nd ed., Academic Press, 2001.

mycelial growth:

- Oxygen – Required for respiration and energy production.
- Water – Essential for nutrient transport and cellular function.
- Nutrients – Organic matter (substrate) necessary for energy, growth, and structural development.

Why are these three sufficient? While other factors (e.g., temperature, pH, light) influence mycelium growth, they are environmental conditions rather than materials the fungus directly consumes. Oxygen, water, and nutrients are the core materials mycelium needs to survive and grow. The interplay of these three factors determines the success and rate of fungal growth in both natural and cultivated environments. [148]

Four Elements (Forces of Fungal Transformation):

- **Fire** → Heat / Temperature regulation (activates germination and growth phases)
- **Air** → Oxygen and airflow (respiration and spore dispersal)
- **Water** → Moisture content (supports hyphal growth and fruiting body formation)
- **Earth** → Substrate or soil (provides nutrients and structure)

Square — Fruiting Body (The Mushroom):

The visible mushroom is the culmination of the transformation—the structured output that emerges from the hidden mycelial network. This represents the fully transformed form, the square that stabilizes and manifests what began in the unseen. The familiar mushroom is the *fruiting body* (basidiocarp) of a basidiomycete fungus. It is a reproductive structure that bears basidia on which basidiospores are produced. [149]

[148] Jennings, D. H., & Lysek, G. (1999). Fungal Biology: Understanding the Fungal Lifestyle (2nd ed.). BIOS Scientific Publishers.
Deacon, J. W. (2006). *Fungal Biology* (4th ed.). Blackwell Publishing
Griffin, D. H. (1994). *Fungal Physiology* (2nd ed.). Wiley-Liss.

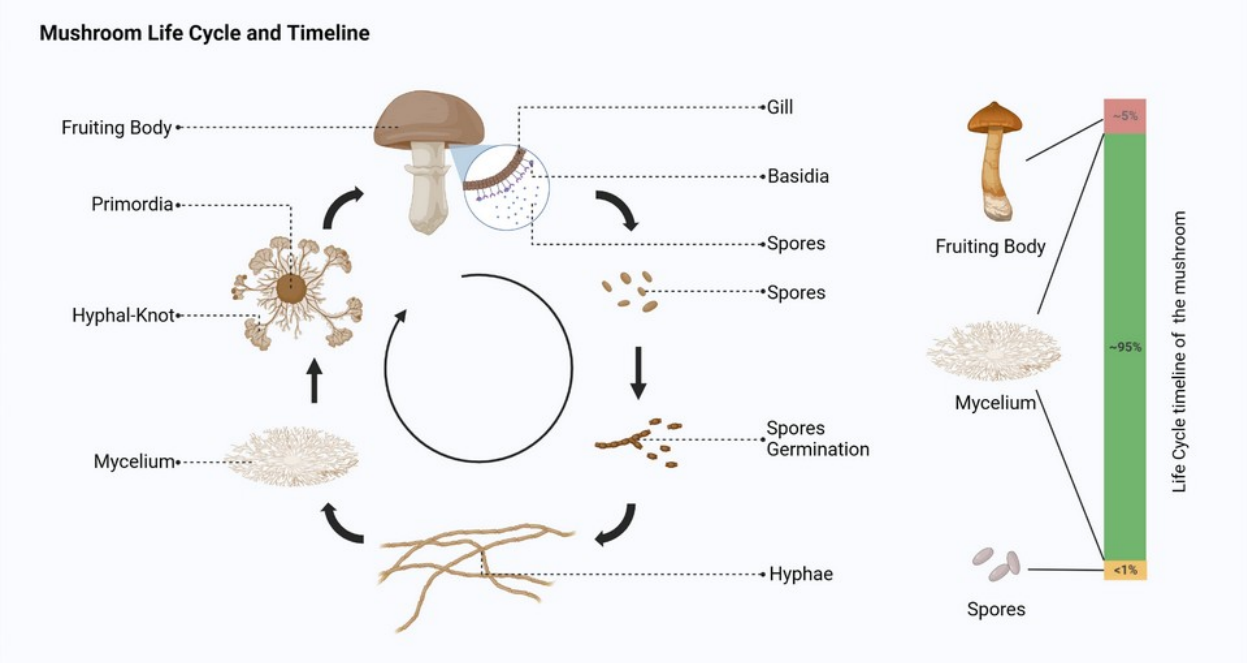
Inner Circle — Spore Production (Cycle Repeats):

The fruiting body produces new basidia. Each basidium represents the culmination of the sexual cycle, where the two haploid nuclei of the dikaryon fuse (karyogamy) and undergo meiosis, producing four haploid nuclei that migrate into developing basidiospores [150]. Returning to the circle and completing the cycle. The inner circle inside the square now represents the mature mushroom's ability to reproduce as a fruiting body, multiply, and continue the cycle of transmutation via genetic evolution.

[149] Alexopoulos, C.J., Mims, C.W., & Blackwell, M. (1996). Introductory Mycology. 4th ed., Wiley.
[150] Carlile, M.J., Watkinson, S.C., & Gooday, G.W. (2001). The Fungi. 2nd ed., Academic Press

It is a six step process. [151]

Spore → Hypha → Mycelium → Fruiting Body → Basidia → New Spores

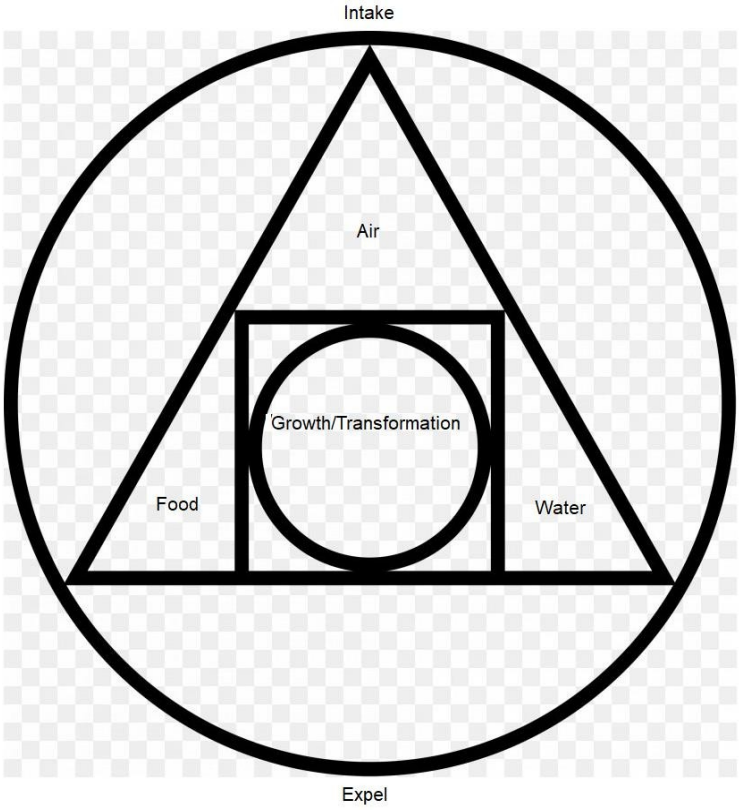


Just like the plant, fungus also engages in a process that is both biological and deeply symbolic. Through reproduction, it passes on selected genetic traits, quietly refining its lineage in order to enhance the survival of its offspring in an uncertain future. This is no simple repetition—it is evolution, a deliberate transmutation across generations. The fungus, ancient and adaptive, transmutes itself through this cycle, responding to its environment with astonishing sensitivity.

[151] Pelkmans, J.F., Lugones, L.G., Wösten, H.A.B., et al. “Fruiting Body Formation in Basidiomycetes.” In:
Wendland, J. (ed.) The Mycota: Growth, Differentiation and Sexuality, 3rd ed., Springer, 2016, pp. 283–
302.

It is yet another living confirmation—subtle, persistent—of the template's presence within the biome of the living. A soft echo of the Philosopher's Stone, heard beneath the soil, unfolding in spores and threads. And now, with nature's reflections freshly before us, we come to a new threshold—one more intimate, more personal.

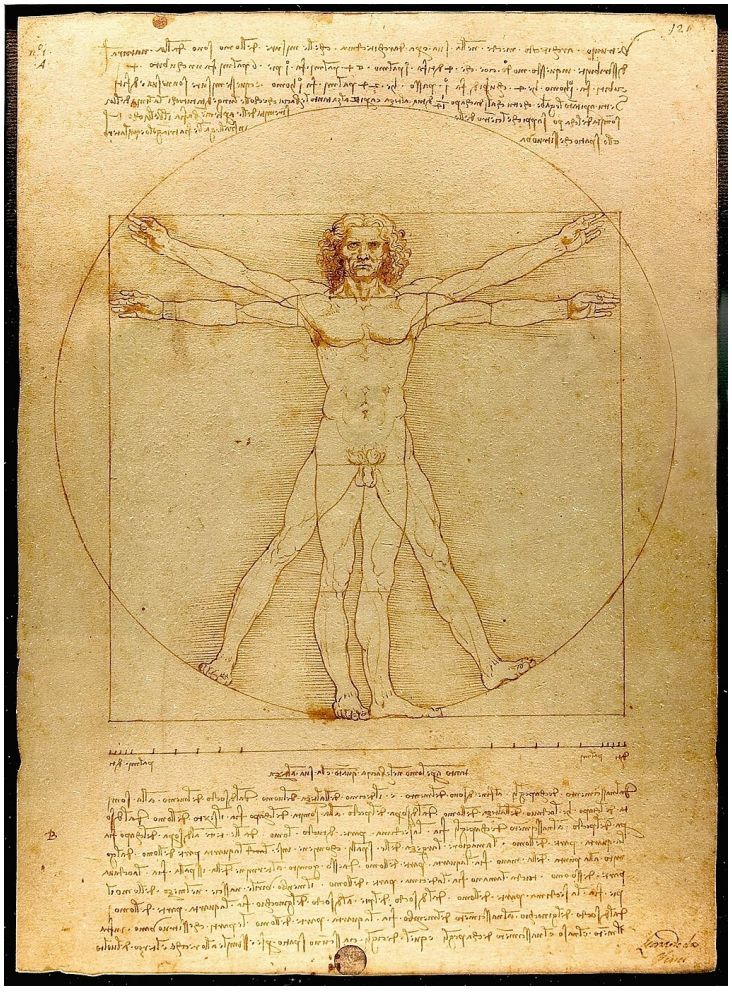
Human Development



The human body, like the seed and the spore, follows a universal path—one shaped by time, transformation, and the unfolding of latent potential. In this chapter on life, we begin to glimpse the template not merely as a pattern observed in nature, but as an abstract structuring for evolution itself—a quiet geometry underlying the growth and development of living beings. For the human being, we will trace this journey from the moment of infancy, when the self is still forming, unshaped, a field of possibilities. The

baby, in this analogy, is the seed—the prima materia, the beginning of the journey, held tenderly in the circle of time and potential.

In fact, throughout history, philosophers, theologians, and mathematicians alike have seen in the human body a reflection of some deeper order—a sense of divine perfection encoded in flesh and proportion. A squared circle, if you will. Nowhere is this idea rendered more beautifully than in Leonardo da Vinci’s Vitruvian Man—that luminous marriage of art, geometry, and philosophy. Here, we see a human figure poised within both a square and a circle, a literal visualization of humankind’s place between the earthly and the celestial, the finite and the infinite.



The Vitruvian Man

The accompanying notes, drawn from the ancient Roman architect Vitruvius, speak of the divine proportions that govern not only the human body but the very structure of the cosmos itself.

They read as follows (translated from Italian):

"Vitruvius, the architect, says in his architectural work that the measurements of man are in nature distributed in this manner, that is 4 fingers make a palm, 4 palms make a foot, 6 palms make a cubit, 4 cubits make a man, 4 cubits make a footstep, 24 palms make a man and these measures are in his buildings. If you open your legs enough that your head is lowered by 1/14 of your height and raise your arms enough that your extended fingers touch the line of the top of your head, let you know that the center of the ends of the open limbs will be the navel, and the space between the legs will be an equilateral triangle.

The length of the outspread arms is equal to the height of the man. From the hairline to the bottom of the chin is one-tenth of the height of the man. From below the chin to the top of the head is one-eighth of the height of the man. From above the chest to the top of the head is one-sixth of the height of the man. From above the chest to the hairline is one-seventh of the height of a man. From the chest to the head is a quarter of the height of the man. The maximum width of the shoulders contains a quarter of the man. From the elbow to the tip of the hand is a quarter of the height of a man; the distance from the elbow to the armpit is one-eighth of the height of the man; the length of the hand is one-tenth of the man. The virile member is at the half height of the man. The foot is one-seventh of the man. From below the foot to below the knee is a quarter of the man. From below the knee to the root of the member is a quarter of the man. The distances from the chin to the nose and the hairline and the eyebrows are equal to the ears and one-third of the face" [152]

To these thinkers, the body was not merely biological—it was cosmic architecture made visible. When Leonardo's pen traced the lines of that perfect symmetry, he was not simply sketching a man; he was mapping the geometry of existence, revealing that the same principles shaping galaxies and atoms are mirrored in the quiet mathematics of our own form.

[152] Magazù, Coletta & Migliardo (2019), p. 759-760.

Now, I feel that since everyone can relate to this section that less explanation and citations will be needed. Most if not all of these concepts are the normal everyday human experience in which we should all be acquainted. I am not going to provided cited sources for things such as everyone needs to breath and eat. These are common sense things so let us begin without further delay.

Circle (Starting Material / Child):

The child is the initial form. A newborn, full of potential, undifferentiated, not yet shaped. The cycle of time (circadian rhythm, seasons, years) begins acting upon the body and mind.

Unification of Opposites (Intake/Expel):

Human development requires a constant exchange with the environment—oxygen in, carbon dioxide out; food and water in and solid and liquid waste out. This rhythmic oscillation is the primal duality that sustains life and begins the child's transmutation into an adult via growth and development. Symbolically, it's the first energetic dance that bridges the inner world of the growing body and the outer world of the environment shaping it. It is also complimented by the duality of sleeping and being awake. When we are awake, we take in all of our nutrients and when we sleep our body uses these materials to build itself. This happens specifically during a child's transition into adulthood. [153]

Triangle (Three Forms of Intake):

The child grows through three essential intakes:

[153] Takahashi, Y., Kipnis, D.M., & Daughaday, W.H. "Growth hormone secretion during sleep." The Journal of
Clinical Investigation, vol. 47, no. 9, 1968, pp. 2079–2090. [PubMed PMID: 686775]
Van Cauter, E., Plat, L., & Copinschi, G. "Interactions between sleep and the somatotropic axis." Sleep,
vol. 21, no. 6, 1998, pp. 553–566.

- **Food (Earth)**: Builds the body's physical structure.
- **Water**: Maintains internal motion and hydration; the fluid medium of life.
- **Oxygen (Air)**: Fuels metabolism and brain function.

These sustain life and allow the body to metabolize, regenerate, and develop.

Let us now take a moment to explore a loose spiritual interpretation—a comparison between mind, body, and spirit—and how these aspects of the self relate to the fundamental substances of life. The mind, seated in the brain, depends above all on oxygen. Without it, neural activity ceases; the intricate symphony of thought dissolves into silence [154]. In medical terms, we call it brain death, but metaphorically, it reminds us that the mind is breath-bound, forever tethered to the invisible currents of air that flow around and within us. The body, meanwhile, is constructed from matter—from the very stuff of the Earth.

It requires food, not simply for fuel, but as building material. Proteins, minerals, fats—all are assembled into bone, tissue, and muscle. The body, then, is an alchemical vessel, transmuting the outside world into the architecture of self. And the spirit? In this metaphor, the spirit is represented by fluid—the water within us, flowing through every cell, regulating, cooling, carrying signals and nutrients.

Without this internal movement, the system stagnates. Water is life, not only biologically, but symbolically: it keeps things moving; it animates. Interestingly, in the plant world, the analog of spirit might be found in ethanol—the fluid byproduct of fermentation, of biological transformation. It is no coincidence that "spirits", in the context of alcohol, derive their name from this ancient observation. [155]

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[154] Guyton, Arthur C., & Hall, John E. (2021). Textbook of Medical Physiology. 14th ed., Elsevier.
Kandel, Eric R., Schwartz, James H., & Jessell, Thomas M. (2013). Principles of Neural Science. 5th
ed., McGraw-Hill.

[155] Principe, Lawrence M. (2013). The Secrets of Alchemy. University of Chicago Press.

Ethanol is the essence extracted, the volatile “soul” of plant material—captured, distilled, and named accordingly. In both human and plant, then, the spirit is that which moves, that which flows and carries the essence of life. It is a poetic symmetry, one that blurs the boundaries between biology and metaphor, reminding us that the distinctions we draw—between mind, body, and spirit—are reflections of deeper patterns within nature itself.

Four Elements (Forces Shaping the Process):

These are the shaping agents present in both the environment and the body:

- **Fire**: Metabolic heat and energy.
- **Air**: Breath and the oxygen it carries.
- **Water**: Bodily fluids, circulation, lymphatic flow.
- **Earth**: Solid matter, nutrients, bone and muscle mass.

These four corners symbolically form the edges of the square, preparing the transformation into maturity. We all need to maintain a certain temperature to remain alive, we all need warmth. We all need air to breath, food to eat and water to drink. Our existence is forged and maintained by these four elements.

Square (Transformed Form / Adult):

The adult is the stabilized, complete form of the human organism—capable of reproduction, independent thought, and interaction with complex social systems. It is where the shaping forces (the four elements) reach their culmination.

Inner Circle (Multiplication / Continuation):

The adult can now reproduce, passing on genetic material. Symbolically and biologically, this completes the cycle and initiates another. The pattern begins again. The circle reappears inside the square to symbolize continuation: the reproductive power of the adult, the child still symbolically present within the adult, and the renewal of the cycle. This is both literal (the ability to have offspring) and metaphorical (the ability to pass on knowledge, behavior, or culture).

As the child grows—learning, adapting, changing—we witness the process of transmutation, step by step. Over years, the seed takes root. The body strengthens, the mind expands, and eventually, the being flowers into its mature form—an adult human, complete, structured, and sexually capable. This is the squared circle—the final, stable geometry that contains within it the imprint of its origin in the form of reproduction biological evolution, and the ability to begin the cycle anew.

In this way, the human life cycle is not merely biological.

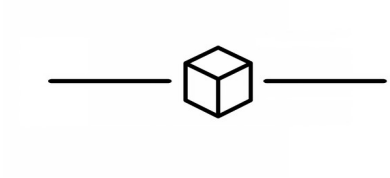
It is also symbolic, echoing the same rhythms we have seen in plants, fungi, and stars. The circle becomes the square, and within the square, the circle is born again—another generation, another chance to grow, evolve, and ascend. Recall the Vitruvian man, typically seen as only having five limbs. Two legs, two arms and one head...however the reason it is a man and not a woman is because the male specimen has one more appendage in the form of the penis.

Now recall how the pentagram was used by the Pythagoreans to measure out the golden ratio which is 1.618. This pentagram was also used by them and many others during those ancient times as a protective symbol where each point of the star represented one of the limbs of the human body. It is of interest that this sixth limb would have a direct association with the concept of reproduction or generation. Much the same way the seemingly hidden proportions of the pentagram itself were used to generate the ratio which also represented such concepts.

The template, it seems, does not belong to any one domain. It is written in the language of life itself. This was a remarkable example, because it allowed us to compare the template across entirely different biological forms—and yet, the pattern persists. Whether it is a sprouting seed, a releasing spore, or the maturing of a human being, we find the same structural rhythm, the same elegant logic of transformation. Once a human reaches full maturity, they too become capable of multiplication—through reproduction, they project a new circle into the world, a child that carries forward the blueprint of their being.

As with the plant and the fungus, this is not mere repetition, but evolution: the passage of refined traits, the distillation of past experience into the future. It is not just life continuing—it is life ascending, spiraling upward. And just like the others, the human body follows the template of transmutation: the outer circle, the dualities, the triangle of vital matters, the shaping energies of the elements, and finally the square—the mature, stable form that carries within it the seed of its own continuation, the inner circle.

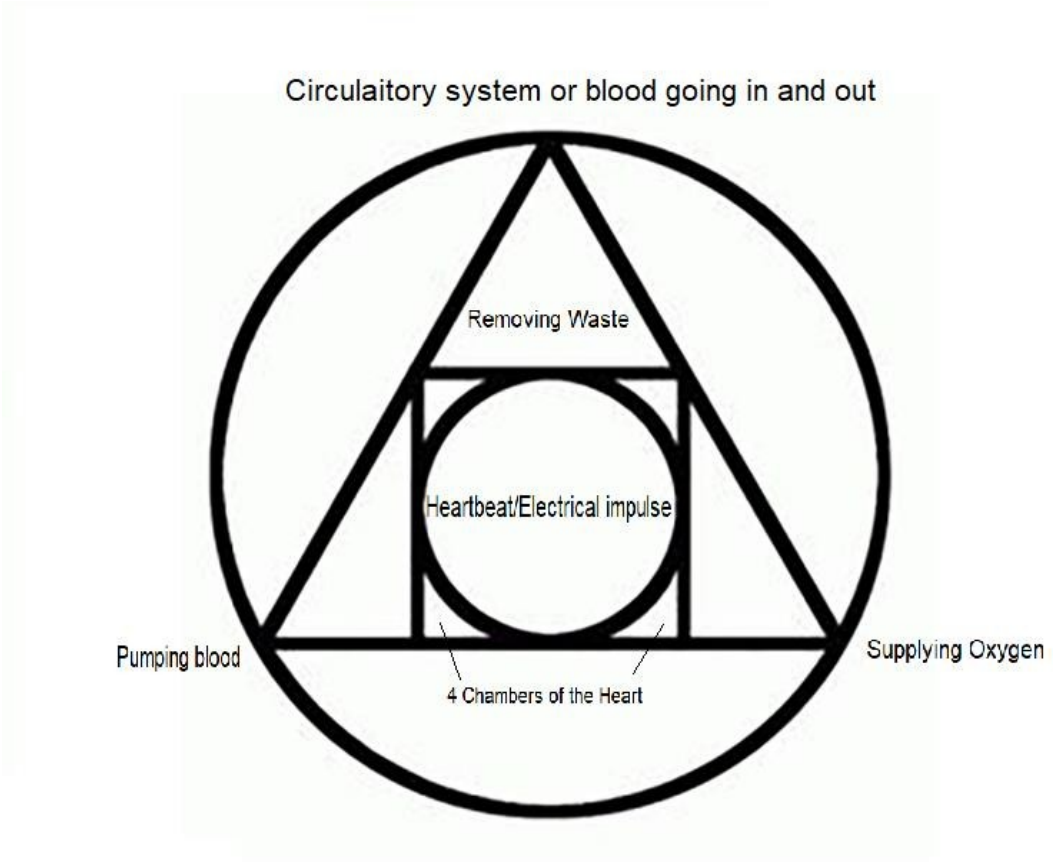
These vastly different biological systems, separated by millions of years of evolution, nonetheless share a common structure of becoming.



Our next exploration will not serve as a bridge beyond the sphere of life, but rather as a journey deeper inward—into the subtle and intricate architecture of the human body itself. Within our own anatomy lies a cosmos of patterns, resonances, and structures that may yet reflect the spiraling path of the universal code of transmutation we've been tracing.

Let us now descend into that intimate realm.

The Heart



Consider the heart—not merely as a muscular organ, but as an engine of profound elegance. It pulses rhythmically, like a cosmic drum echoing

through the cathedral of the body. Blood, rich with potential, courses through it not unlike crude fuel entering the combustion chamber of a machine—or the murky base matter entering the distiller's alembic. I am not entirely convinced, nor should anyone be without healthy skepticism of the hearts overall conformity to the template.

Yet there is a pattern here that whispers of deeper order. When you view the heart through the lens of transformation, it begins to resemble the ancient engines described by the alchemists. A furnace not of metal, but of muscle. A crucible not of fire, but of pressure, chemistry, and time.

The heart transmutes: it receives used, oxygen-starved blood from the body —a symbolic lead—and returns to it life's essential fire through oxygenation. It expels waste, recirculates purity, and sustains motion through electrical impulse. Just as in the mighty water cycles of the earth and the art of distillation, there is a separation, a refinement, a recombination. If the Philosopher's Stone is a symbol of perfected change, then here, in our own chests, might be its biological mirror.

While the heart doesn't chemically *purify* blood itself, it circulates blood through the lungs (for O_2/CO_2 exchange) and through the kidneys/liver (for waste removal) as part of overall purification by other organs. And further than that, a familiar pattern emerges in terms of the heart's structure. You see the heart is vortex, it's own structure being that of a Helix. [156]

Lower 1669

Torrent Guasp 1973

[156] https://pubmed.ncbi.nlm.nih.gov/29867011/
https://www.ahajournals.org/doi/10.1161/CIRCULATIONAHA.107.754424

The helical heart is seen in a, and the apical view in b defines the clockwise and counterclockwise spirals.

Leonardo da Vinci observed that blood flow in the heart, particularly through the aortic root, forms vortices: after modelling the aorta of an ox's heart and injecting water mixed with grass seeds, he noted swirling eddies in the sinus which assist in closing the aortic valve. He also described a twisting or rotational motion of the ventricles analogous to wringing out a towel [157]. The heart as an organ itself spirals and coils up to take the familiar form we know it as.

The heart, which is, in reality, a helix that contains an apex. The cardiac helix form, in the above picture, was described in the 1660s by Lower as having an apical vortex, in which the muscle fibers go from outside in, in a clockwise way, and from inside out, in a counterclockwise direction. [158]

[157] Cardiovascular Research by Leonardo da Vinci (1452–1519)", Circulation Research, 2019; "Experiments in Fluids", 2002)

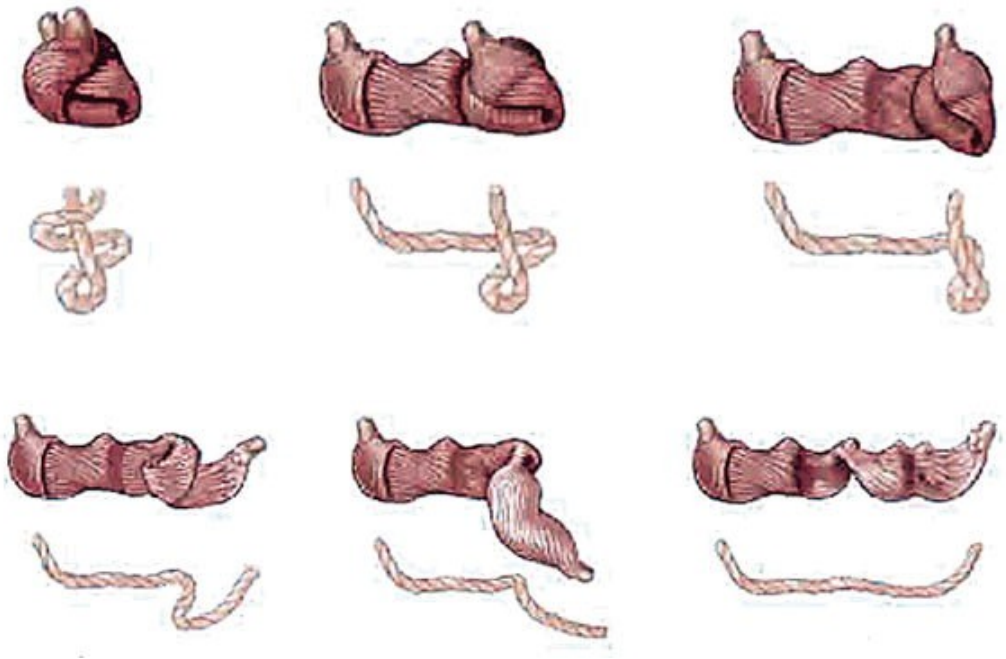
[158] Lower, R. Tractus de Corde. 1669. In: Gunther, R. (ed.) Early Science in Oxford. Sawsons; Oxford, UK:
1932.

Left, The spiral formation of the ventricle is shown from apex to base and defines the double helix. *Right,* The *right panel* shows the band with no start or end, or the Gordian knot of anatomy.

You can see this first hand in the video link below.

https://www.youtube.com/watch?v=gX03sqhO5mY

To unfold the heart, we must separate the aorta from the pulmonary artery, as shown in figure below.



(Excuse the poor image quality) The comparison of the unfolding of the rope and heart, as described in the text. (From Torrent-Guasp F, Buckberg GD, Clemente C, Cox JL, Coghlan HC, Gharib M. the Structure and Function of the Helical Heart and its Buttress Wrapping. I. The Normal Macroscopic Structure of the Heart. Semin Thorac Cardiovasc Surg. 2001;13:301-19. Reprinted with permission of WB Saunders.)

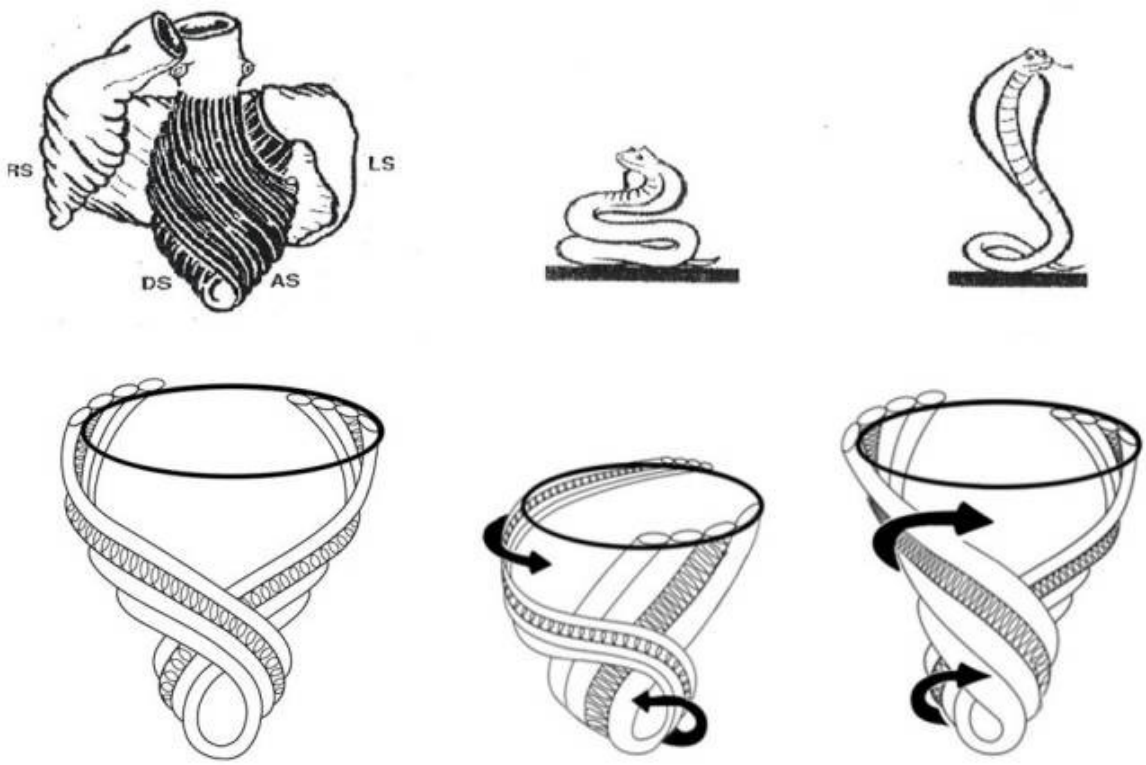
"Cardiac dynamics are traditionally linked to a left ventricle, right ventricle, and septum morphology, a topography that differs from the heart's five-century-old anatomic description of containing a helix and circumferential wrap architectural configuration. Torrent Guasp's helical ventricular myocardial band (HVMB) defines this anatomy and its structure, and explains why ***the heart's six dynamic actions of narrowing, shortening, lengthening, widening, twisting, and uncoiling happen****."* [159]

"The heart has helical fiber architecture (e.g., HVMB) that gives it twisting and untwisting motions during contraction and relaxation. This is more complex than a simple piston or pump model." [160]

"The shape of the healthy heart is optimized for vortex ring formation" [161]

[159] https://pmc.ncbi.nlm.nih.gov/articles/PMC6023278/
[160] (European Journal of Cardio-Thoracic Surgery, Volume 47, Issue 4, April 2015, Pages 587–601)
[161] (Journal of Cardiovascular Magnetic Resonance, 2016)

Lets borrow some familiar symbolism to further demonstrate:

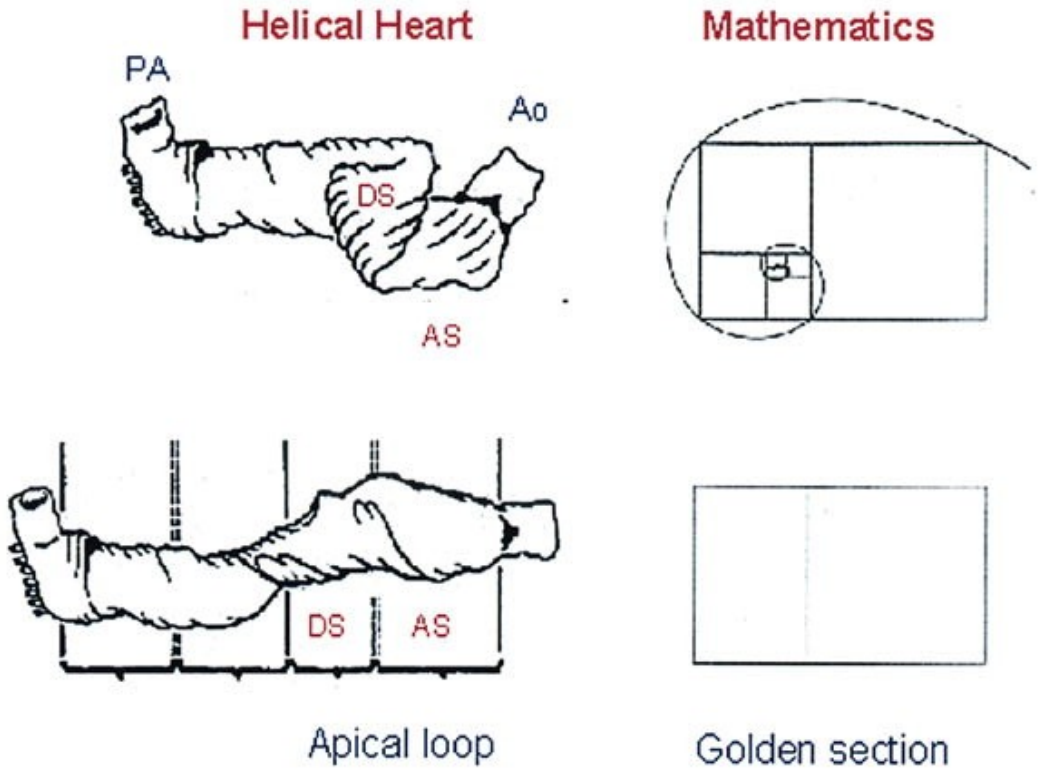


Upper left shows intact heart containing a basal loop (circumferential wrap with right (RS) and left (LS) segments) and helix (dark color) with descending (DS) and ascending (AS) segments. Lower left—diastole without contraction. Lower middle—displays shows torsion (twisting) with stronger contraction of descending helical arm (tighter coils), and stretching of ascending helical arm. Lower right—recoil with global clockwise rotation; note lengthening due to ongoing contraction of ascending helical arm. Upper drawing—cobra shows similar elongation from its contracting muscle.

A helical structure—a vortex in motion—lies at the very center of our being. The human heart, far from being a mere mechanical pump, is a living spiral, using the elegant principles of vortex dynamics to move, cleanse, and elevate the blood to a higher state of purity. Within this rhythmic storm of muscle and motion, the heart performs six distinct movements, each a coordinated step in a dance of life. When we look upon it with the eyes of both science and wonder, we begin to see more than anatomy—we see symbolism made flesh.

The six motions of the heart mirror the six stages of transmutation, the same six fold process found in the great alchemical template that underlies

nature’s transformations. Here, biology and philosophy converge. The very organ that sustains life reflects the same sacred geometry that shapes atoms, galaxies, and thought itself. It is as though the heart remembers the universal pattern—the eternal spiral through which all matter refines itself, ascending toward greater harmony and order.



The comparison of the spiral formation of the apical loop and the mathematical spiral *(upper figures)* and the proportional harmony of the descending and ascending segments (*DS* and *AS*) in the *lower figures*. These respective lengths conform to the golden section; the small is to the large, as the large is to the whole. *Ao,* Aorta. From Torrent-Guasp F, Buckberg GD, Clemente C, Cox JL, Coghlan HC, Gharib M. the Structure and Function of the Helical Heart and its Buttress Wrapping. I. The Normal Macroscopic Structure of the Heart. *Semin Thorac Cardiovasc Surg.* 2001;13:301-19. Reprinted with permission of WB Saunders.)

It is easy to see that the human heart does indeed line up to our six step template but we have yet to flesh out in further detail just how aligned this vital organ is. So let us spend a little time familiarizing ourselves with the anatomy and biology of the heart. It is going to be a little long winded but it

is necessary if we wish to learn more. I have provided the best summery I came across to detail this on the following page and have highlighted the relative parts.

*"As the central part of the **circulatory system**, the heart is responsible **for pumping blood, supplying oxygen and nutrients, and removing metabolic waste such as carbon dioxide from all the tissues in the body.** The heart and a network of arteries and veins comprise the cardiovascular system.*

The heart is a vital organ of the body; therefore, minute dysfunctions or abnormalities in the heart may have drastic consequences on human health. Typically, the heart is the size of an adult fist and is found enclosed in a pericardial sac at the chest's center, tilted to the left, and underneath the sternum in a thoracic compartment.

How blood circulates the heart

The heart consists of four chambers, four one-way valves, and a set of arteries and veins that regulate the normal flow of blood within the body.

The smooth functioning of the circulatory system is maintained by a complex network of blood vessels that circulate blood throughout the body and back to the heart. Whereas veins bring deoxygenated blood back into the heart, those that carry oxygenated blood away from the heart to other tissues in the body are known as arteries. The two exceptions to these are the pulmonary arteries and pulmonary veins, as well as the umbilical artery and vein.

The heart's two upper chambers are called the atria, with the atrial septum dividing the right and left atria. The superior and inferior vena cava are major veins that supply the right atrium with deoxygenated blood from the rest of the body.

The superior vena cava brings deoxygenated blood into the right atrium from the upper limbs and head, whereas deoxygenated blood from the lower abdomen and limbs is brought into the heart through the inferior vena cava.

The pulmonary veins supply oxygenated blood from the lungs into the left atrium and are the only veins in the body to carry oxygenated blood. However, during pregnancy, the umbilical vein carries oxygenated and nutrient-rich blood from the placenta to the fetus.

Both atria contract and release blood into the ventricles when full, a process controlled by the atrioventricular valves. The flow of deoxygenated blood from the right atrium into the right ventricle is regulated by the tricuspid valve, while the mitral valve controls the flow of oxygenated blood from the left atrium to the left ventricle.

The two lower chambers of the heart are called the ventricles. The right ventricle receives deoxygenated blood that collects in the right atrium. This process occurs by systematically opening and closing the atrioventricular and semilunar valves.

The semilunar valve connecting the right ventricle to the lungs is the pulmonary valve. This valve remains closed while the tricuspid valve opens and releases blood into the right ventricle from the right atrium.

Similarly, the left ventricle receives oxygenated blood from the left atrium through the mitral valve. During this process, the other semilunar valve, known as the aortic valve, remains closed to allow the left ventricle to fill with blood. The ventricles contract when full, subsequently causing the tricuspid and mitral valves to close and the pulmonary and aortic valves to open on the right and left sides, respectively.

When the right ventricle contracts, deoxygenated blood flows through the pulmonary valve into the lungs through the pulmonary trunk. The pulmonary trunk splits into the left and right pulmonary arteries, the only arteries in the body to carry deoxygenated blood. However, during pregnancy, the umbilical artery will also carry deoxygenated blood from the fetus to the placenta to re-oxygenate the fetal blood supply.

Oxygenated blood is pumped through the aortic valve into the aorta when the left ventricle contracts. The aortic valve splits into smaller arteries, known as common iliac arteries, which carry blood to the rest of the body through a complex network of arteries.

Structure of the heart

The heart wall is composed of three layers, including the outer epicardium (thin layer), middle myocardium (thick layer), and innermost endocardium (thin layer). The myocardium is made up of cardiac muscle fibers and is responsible for the contraction and relaxation that results in the pumping of the heart. The two atria have a thinner myocardium layer than the ventricles, as the force required for atrial contractions is much less than that needed for ventricular contractions. The walls of the right ventricle are also thinner, as this ventricle only pumps blood a short distance to the lungs. Comparatively, the left ventricle, which has much thicker walls, must generate enough force to pump oxygenated blood throughout the rest of the body.

The myocardium requires a constant supply of oxygen and nutrients to maintain the contractions and relaxations that keep the heart pumping. This blood supply is maintained through a set of coronary arteries and veins in the myocardium.

The right and left coronary arteries, which branch off the first section of the aorta known as the ascending aorta between the left ventricle and aortic arch, supply blood to a network of capillaries in the myocardium. Deoxygenated blood from the myocardium is carried through a set of cardiac veins to the right atrium that is subsequently drained through the coronary sinus.

What is a heartbeat?

On average, the heart beats 100,000 times a day and circulates about 5.6 liters of blood throughout the body three times a minute. ***The cardiac cycle, also known as the heartbeat****, begins with deoxygenated blood collecting in the right atrium.*

Simultaneously, the left atrium gets filled with oxygenated blood from the lungs. ***The sinoatrial node (SA node), located in the right atrium's superior wall, rhythmically initiates electrical impulses 70-80 times per minute to both atria****. The SA node can be influenced by nerve impulses from the autoimmune nervous system and specific hormones, such as the thyroid hormone and epinephrine.*

The SA node is often referred to as the heart's pacemaker, as it sets the rhythm of the heartbeat. Additional components of the heart's electrical conduction system include the atrioventricular node,

bundle branches, atrioventricular bundle, and conduction myofibers known as Purkinje's fibers.

When full, the right and left atria contract together, thereby opening the atrioventricular valves and draining blood into the right and left ventricles, respectively. The electrical impulse from the SA node then proceeds through the His-Purkinje conduction system that stimulates the contraction of the ventricles.

Ventricular contraction pumps oxygenated blood from the left ventricle into the aorta and the rest of the body, whereas deoxygenated blood from the right ventricle into the lungs.

The contraction phase of the atria and ventricles is known as systole. Conversely, the relaxation phase is known as diastole. Systole and diastole constitute one cardiac cycle, which takes about 0.8 seconds at a normal heart rate.

The heart rate is the number of times the heart beats in one minute. A healthy adult's resting heart rate varies between 60 and 100 beats a minute. Children usually have higher heart rates. The heart rate is also affected by emotions, body temperature, and activity levels." [162]

Let's go over a little of what we just read to see if we can line up the hearts inner workings with our sacred template.

The heart's chambers have different functions, which work together to supply the body with oxygen efficiently:

- **Right side:** Receives blood from the body that is low in oxygen. The right atrium and ventricle pump this blood to the lungs to receive more oxygen.

- **Left side**: Receives oxygenated blood from the lungs. The left atrium and ventricle pump this blood out to the body through the aorta.

[162] https://www.news-medical.net/health/Structure-and-Function-of-the-Heart.aspx

If we take a moment to contemplate the chambers of the heart, and then view them through the symbolic lens of alchemical geometry, a compelling structure begins to emerge. Imagine each chamber as a living reflection of the four elemental triangles we encountered earlier in the template. Now, arrange them, just as we did with the diagram of the Tree, and something remarkable unfolds. The four chambers—two atria above and two ventricles below—divide naturally into upper and lower realms, just as the ancient alchemists divided the elements into the higher and lower principles of nature. Air and Fire above, Earth and Water below.

> "*The superior vena cava brings deoxygenated blood into the right atrium from the upper limbs and head, whereas deoxygenated blood from the lower abdomen and limbs is brought into the heart through the inferior vena cava.*"

A duality, a symmetry and in that symmetry, we find meaning. The upper chambers, light and receptive, receive the world—oxygen-rich blood from the lungs, sensory impressions from the skyward sphere. The lower chambers, strong and forceful, act upon the world—pumping blood through the vast arterial tree, grounding the body in movement and sustenance. Here, within the rhythm of the human heart, the architecture of transformation is not merely metaphorical—it is biological. A small cathedral of geometry, beating with the ancient pulse of the cosmos.

Let's see what we can line up:

Circle (Prima Materia / Starting Substance):

The deoxygenated blood entering the heart from the body. It is impure, filled with carbon dioxide and metabolic waste—a raw material requiring purification.

Unification of Opposites (Duality):

The merging of oxygen-poor and oxygen-rich states. The heart is the meeting point of two opposing flows:

- **Venous return** (used, low-oxygen blood)
- **Arterial supply** (fresh, oxygenated blood from the lungs)

This also represents the duality of life and death: the used blood carries the echoes of cellular death, while the oxygenated blood represents renewal and vitality.

Triangle (Three Forces/Agents of Transformation):

- **Lungs (Oxygenation)**
- **Heart Muscle (Pump/Force/Movement)**
- **Valves (Directionality and Timing)**

These three ensure transformation happens: the lungs oxygenate, the heart provides motive force, and the valves ensure the rhythm and order of movement. The heart supply's tissues with oxygen and nutrients and removes metabolic waste. These three actions form the engine of alchemical purification, converting base biological material into life-sustaining essence.

Four Elements (Four Chambers as Structural Forces):

Each chamber of the heart becomes one **symbolic element**, contributing to the purification process just as we saw in the water purification of natural distillation:

- **Right Atrium (Earth):** Where deoxygenated blood first arrives—dense, heavy, full of waste.
- **Right Ventricle (Water):** Pushes the blood into the lungs for cleansing, like a river washing filth away.
- **Left Atrium (Air):** Receives clean, oxygen-rich blood from the lungs—the breath of life returned.
- **Left Ventricle (Fire):** The most powerful chamber—fires oxygenated blood into the entire body, radiating purified vitality.

Square (Completed Transformation):

Purified, oxygen-rich blood now ready to fuel the body—transmuted from impure to a healthy life-giving purity. The heart has achieved its alchemical function, shaping the crude into the refined. [163]

Inner Circle (Reproduction / Cycle Continuation):

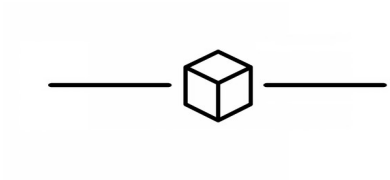
The continuous circulation of blood. The system never stops—it is a living engine of transformation. The inner circle is the pulse, the heartbeat, the rhythm of life—perpetually renewing and repeating the process of purification. This mapping reveals the human heart as an alchemical furnace, continuously squaring the circle by purifying, refining, and circulating the vital essence of life. [164]

It is not metaphorical—it is a literal, symbolic engine of transformation. As I said in the beginning, this application of the template is a little loose—an interpretive projection rather than a strict anatomical correspondence. But

[163] Gordan, R., Gwathmey, J. K., & Xie, L.-H. (2015). "Autonomic and endocrine control of cardiovascular function." World Journal of Cardiology, 7(4), 204–214.

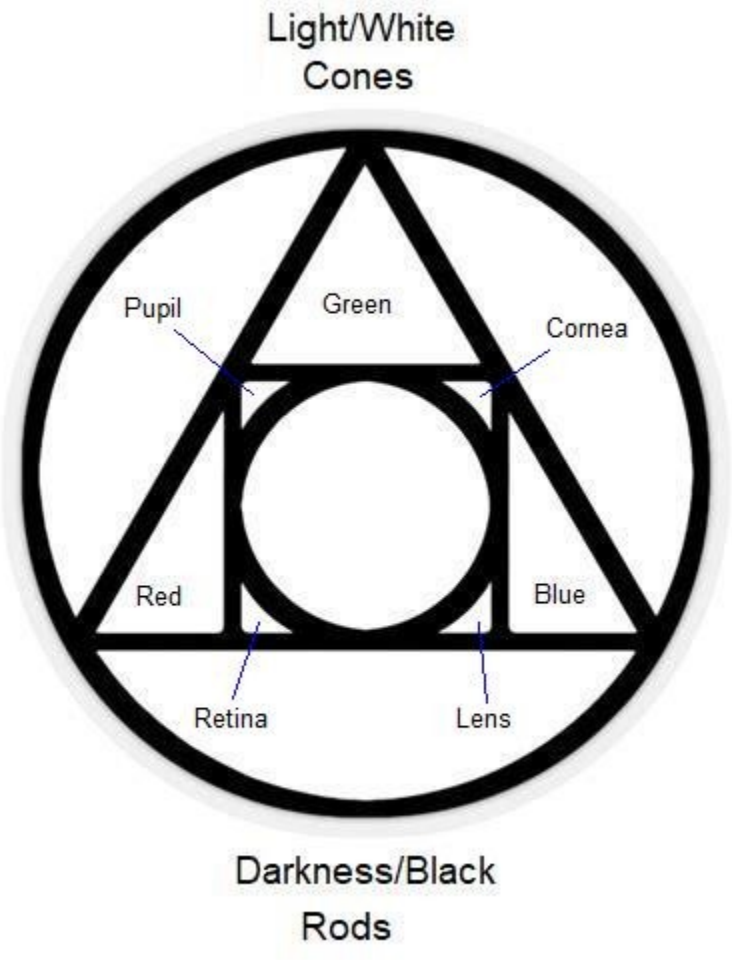
[164] Betts, J. G., Young, K. A., Wise, J. A., Johnson, E., Poe, B., Kruse, D., Korol, O., Johnson, J. E., Womble, M., & DeSaix, P. (2013). *Anatomy & Physiology* (OpenStax). Houston, TX: Rice University.

even so, I believe it is not difficult to see the general outline of the sacred geometric template within the heart's architecture. The overall function—that of *circulation*, of *refinement*, of *transmutation*—seems undeniably present.



In a poetic and literal sense, the heart is the engine of *purification*, receiving what has been depleted and sending it forth renewed. It is not unlike the alchemist’s furnace, through which matter is cycled and transformed. But I must admit, in honesty and humility, that I do not yet know enough about the precise inner workings of the heart to assert, with full scientific confidence, that the template resides there in its complete and rigorous form. Still, the resonance is compelling. And so, with that seed of possibility planted, let us move forward—into the next examples—where the geometry of transmutation is a little…easier to see.

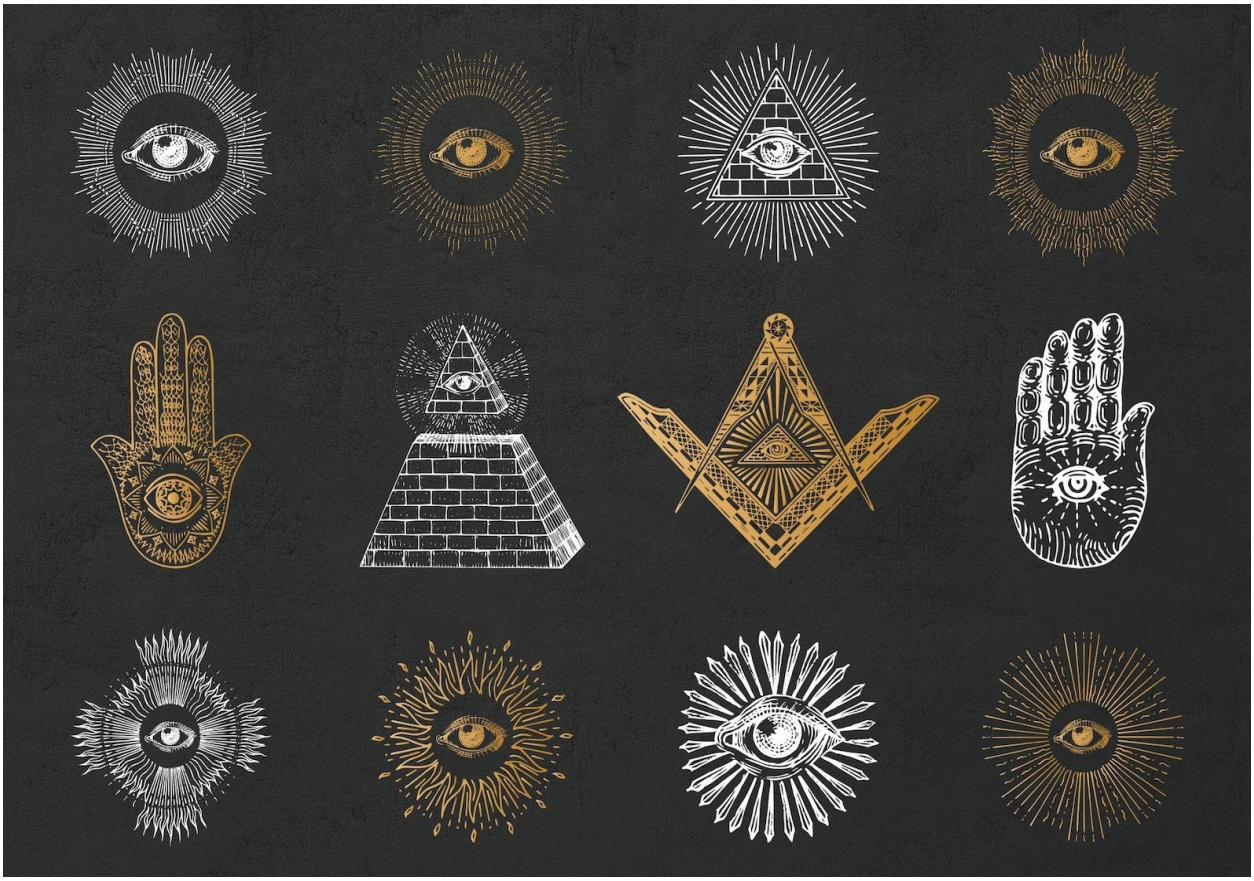
The Human Eye



This is one of my favorite physical demonstrations of the Philosopher's Stone in action—because here, we are going to use our template of transmutation to describe projection itself. Not metaphorical projection, but the literal projection of light—as it enters the human eye. The human eye, so often found in the iconography of ancient traditions, esoteric teachings, and occult symbols, has long been regarded as more than just an organ. It has been revered as a mirror of the soul, a window to the cosmos, and even as a symbol of divine awareness. [165]

[165] Hall, Manly P. The All Seeing Eye. 1927.
Gettings, Fred. Dictionary of Occult, Hermetic and Alchemical Sigils. Routledge & Kegan Paul, 1981.

From the Eye of Horus watching over the pharaohs of ancient Egypt, to the Eye of Providence gazing serenely from atop the unfinished pyramid of modern iconography, the motif persists—an emblem of awareness, illumination, and the cosmic witness that perceives all things. In the esoteric traditions, the eye becomes more than a mere organ of sight—it is a metaphor for inner vision, for consciousness awakening to its own vastness. The Eye of Ra blazes as the solar intelligence, the radiant knowing of creation itself, while the Eye of God in Christian mysticism represents divine omniscience, the unseen geometry of awareness from which all order flows.



In the Eastern mystical traditions, this ancient symbol of sight takes on yet another profound dimension—the Third Eye, or the Eye of Wisdom. It is said to reside not upon the face, but within the mind, poised between the brows —a gateway through which perception expands beyond the limits of

ordinary seeing. To open the Third Eye is to awaken the inner cosmos, to witness directly the hidden unity between the self and the infinite. In Hinduism, it is the Ajna chakra, the center of intuition and higher knowledge—the lens through which the divine perceives itself within the human.

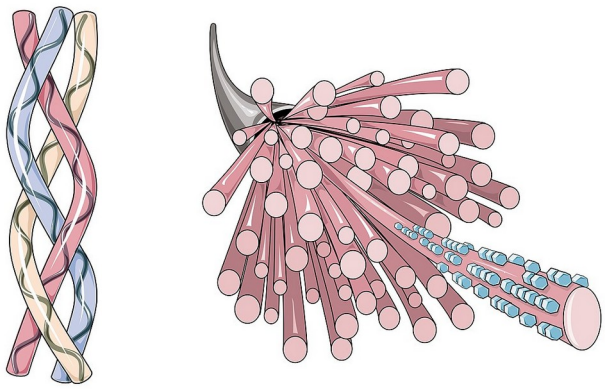
In Buddhism, it is the awakened awareness of the Buddha himself — the eye that sees not duality, but the interconnection of all things. And in Taoist and Yogic thought, it represents the union of opposites: sun and moon, male and female, light and dark, coiling together in the ascending energy of enlightenment. [166]

Shiva head showing a third eye.

[166] https://en.wikipedia.org/wiki/Third_eye

And so I was filled with joy—almost a sense of poetic vindication—when I found that this very structure, this most personal gateway to experience, contains within it the geometry of the template we have been exploring. Let us now look through the lens of science. We will start with a very familiar shape within the very lense of the eye that allows us to see at all, the spiral. The cornea's transparency depends on the precise microscopic organization of collagen fibers, which themselves have a helical molecular structure that helps minimize light scattering.

The transparency of the cornea is primarily due to the highly ordered arrangement of collagen fibrils in the stroma. These fibrils are organized into lamellae with uniform spacing, which minimizes light scattering and allows for clear vision. This arrangement is crucial for maintaining the optical properties of the cornea. [167]

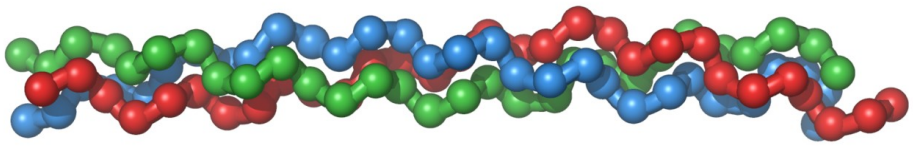


Collagen Fibril

Collagen molecules in the cornea possess a triple-helix structure, which is a fundamental characteristic of collagen proteins. This helical arrangement contributes to the mechanical strength and stability of the fibrils. While the helical structure is essential for the integrity of the collagen fibrils, the

[167] Meek, K. M. (2009). Corneal collagen—its role in maintaining corneal shape and transparency.
Biochimica et Biophysica Acta (BBA) - Molecular Basis of Disease, 1790(3), 264–273.
https://doi.org/10.1016/j.bbagen.2008.07.010

transparency of the cornea is more directly influenced by the overall organization and spacing of these fibrils. [168]



The triple helix: three left-handed polyproline type II helices (red, green, blue) assemble by an axial hydrogen bond to form a right-handed triple helix, the tertiary structure of collagen.

While the triple-helix structure of collagen molecules is fundamental to their function and stability, the transparency of the cornea is primarily dependent on the precise organization and spacing of collagen fibrils within the stroma. Though it is not a solid connection to our template and associated symbols, the structure of the eye being dependent on a spiral like structuring is interesting in itself. This however will not be the focus of this section. We will continue onward to align the eye and projection with the sacred template.

In this case, light itself—photons traveling across space—is the circle, the prima materia, the unformed potential of perception. It is the raw, radiant essence that initiates the journey. As this light enters the eye, passing through the cornea and lens, it is refracted, focused, and projected onto the retina. Here, an astonishing alchemical process occurs: the incoming energy is transmuted into electrical signals, into data, into the architecture of vision. In our symbolic language, the square is formed—the stable structure of perception, the crystallized interpretation of raw energy.

Circle (Light Itself):

[168] Meek, K. M. (2015). Corneal structure and transparency. *Progress in Retinal and Eye Research*, 49, 1–16. https://doi.org/10.1016/j.preteyeres.2015.01.002

Photons sailing through the dark seas of space is our prima materia, the raw substance from which all sight is forged [169]. It is the origin point of perception, the cosmic whisper arriving at the gates of awareness. The outer circle in this symbolic of light, but in the very shape of the eye, spherical and encompassing—a literal vessel through which this transformation begins. The journey from light to information.

Unification of Opposites (Bright and Dim Light):

Within this luminous journey lies a subtle duality—a balance between *brightness and dimness*, *day and night*, *Sun and Moon*. It is in the photoreceptors of the eye, the rods and cones, that we see this harmony manifest.

"*Your retina has **two** different types of cells that detect and respond to light — rods and cones. These cells that are sensitive to light are called photoreceptors. Rods are activated when you're in low or dim light. Cones are stimulated in brighter environments. Most of us have about 6 million cones, and 120 million rods.*" [170]

- Rods function in low light (night vision), are extremely sensitive to light and do not detect color. They are more sensitive to motion than detail. Humans have around 120 million rods in each eye and they are mostly concentrated around the periphery of the retina.
- Cones are responsible for color vision and sharp detail in bright light. They are less sensitive to light than rods but are highly sensitive to different wavelengths (color).

    Concentrated in the center of the retina there are several types:

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[169] https://en.wikipedia.org/wiki/Photon
Amsler, C.; et al. (Particle Data Group) (2008). "Review of Particle Physics: Gauge and Higgs bosons"
(PDF). Physics Letters B. 667 (1): 1. Bibcode:2008PhLB..667....1A. doi:10.1016/j.physletb.2008.07.018

[170] https://www.aao.org/eye-health/tips-prevention/how-humans-see-in-color?source=post_page-----

S-cones (short wavelengths – blue)
M-cones (medium wavelengths – green)
L-cones (long wavelengths – red)

They work together to give us a rich, adaptive visual experience across a range of lighting conditions. Unifying rods and cones, central and peripheral, color and shadow, day and night. Rods respond to the dim whisper of starlight, cones to the vivid voice of day. One sees in shadow, the other in color. [171]

Together they mirror the cycle of solar radiance and lunar reflection, creating a synthesis that allows us not only to see, but to perceive the full spectrum of nature's rhythm. These are not merely biological mechanisms. They are cosmic metaphors, embedded deep within us—reminders that the processes of the universe are not happening only around us, but within us, too.

Triangle (Red, Green and Blue):

A trinity, a triangle of light, emerges within the eye—three sacred frequencies of visible energy: red, green, and blue. These are not merely colors, but the foundational building blocks of vision, the primary hues through which all the wonders of the visible world are painted. From these three—like chords in a cosmic symphony—every color we perceive is composed [172]. The deep violet of a nebula, the golden hue of autumn leaves, the subtle tones of a loved one's face—all arise from this simple trinity.

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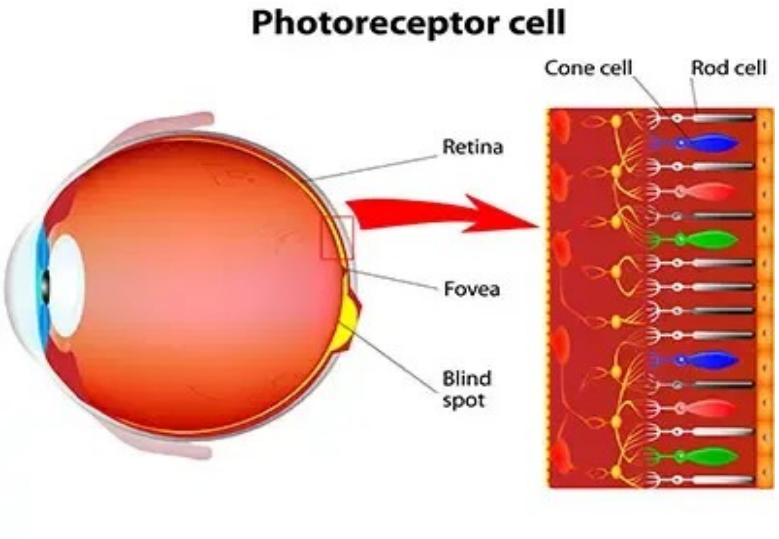
[171] Purves, D., Augustine, G. J., Fitzpatrick, D., et al. Neuroscience, 6th ed., Oxford University Press,
2018, pp. 263–267
Wyszecki, G., & Stiles, W. S. Color Science: Concepts and Methods, Quantitative Data and Formulae,
2nd ed., Wiley, 1982.

[172] Neitz, J., & Neitz, M. (2011). The genetics of normal and defective color vision. Vision Research, 51(7),
633–651. https://doi.org/10.1016/j.visres.2010.12.002
Purves, D., Augustine, G. J., Fitzpatrick, D., Hall, W. C., LaMantia, A.-S., & White, L. E. (2018).
Neuroscience (6th ed.). Oxford University Press.

It is a striking reminder that simplicity gives rise to richness, that from just three notes, the universe conducts its grand optical opera. Here again, the geometry of three asserts itself—not as an abstraction, but as a living reality encoded into our very perception. The eye, like the cosmos it peers into, is constructed from the elegance of number, the poetry of light, and the timeless truths of geometry.

Cones contain photo pigments, or color-detecting molecules. Humans typically have **three types of photo pigments—red, green and blue.** Each type of cone is sensitive to different wavelengths of visible light.

Here is an illustration of what has been described so far:



Four Elements (The Cornea, Pupil, Lens, and Retina):

Four components working in concert are the four “elements” of the eye’s alchemical chamber.

*“When light hits an object, such as a lemon, the object absorbs some of that light and reflects the rest of it. That reflected light enters the human eye first through the **cornea**, the outermost part of the eye. The cornea bends light toward the **pupil**, which controls the amount of light that hits the **lens**.*

*The lens then focuses the light on the **retina**, the layer of nerve cells in the back of the eye.*" [173]

When we view light as the *prima materia*, these biological structures become the elemental forces that mold, focus, and transmute it. Much like Earth, Air, Fire, and Water in classical thought, each part of the eye plays a role in shaping the raw substance into meaningful experience. The cornea bends the incoming wave, the pupil regulates its entry, the lens refines its focus, and the retina, that astonishing canvas of biological sensors, converts it into electrical patterns—symbols—experience itself.

It is here that matter becomes meaning, that light becomes sight, that the outer world is sculpted into inner vision. And just as in the water cycle or the transformation of life from seed to plant, these four "elements" serve as the necessary agents of transmutation, turning the chaos of the cosmos into the clarity of consciousness.

Square (Matter to Meaning):

The remarkable transmutation that occurs within the eye. It is here that light—mere photons traveling across the cosmic sea—is transformed into something vastly more profound: information. The eye is not merely an organ. It is a gateway, a converter of realities. It takes the raw, physical beam—light without meaning—and through a delicate choreography of biology and physics, it transmutes it into electrical impulses, coded signals, data.

The light is converted into electrical signals by the rods and cones in the retina. These signals are processed by other retinal neurons and then sent via the optic nerve to the visual cortex in the brain. The brain finally interprets these signals, allowing us to perceive the image the light is

[173] https://www.aao.org/eye-health/tips-prevention/how-humans-see-in-color

projecting [174]. Completing the transmutation from material (light photons) into information.

These signals ascend into the realm of the brain, where they are not merely analyzed but *understood*, assigned meaning, turned into color, shape, motion, and memory. In this way, the eye becomes a Philosopher's Stone of biology—transmuting the base material of photons into the gold of experience. The raw material (photons) has been transformed into information the brain can use.

Inner Circle (Culmination and Continuation):

The Inner Circle represents a number of things, the culmination and continuation of the transformation process within the eye—it is the reproduction of meaning from raw sensory data and a literal transcendence from one spatial dimension unto the next. This inner circle is not an end. It feeds back into perception. What is remembered, imagined, or communicated reshapes what we look for next. It is self-replicating—each experience fertilizing the next. After photons are converted into neural signals and interpreted by the brain (the square), the information doesn't remain static. It propagates—internally and externally in a number of ways.

- **Cognitive Integration:**
  The transformed light is not only "seen" but understood. The brain assigns context, memory, and association to what is seen. A face becomes a friend. A red light becomes "stop." This is the encoding of light into knowledge.

- **Memory Imprint:**
  Once interpreted, the data can be stored. Memory is the long-term echo of vision. We reproduce inner images, revisit visualized scenes,

[174] Purves, D., Augustine, G.J., Fitzpatrick, D., et al. (Eds.). (2001). Neuroscience. 2nd edition. Sunderland (MA): Sinauer Associates. Chapter 11: The Retina and Chapter 12: The Central Visual System.
Kolb, H., Fernandez, E., & Nelson, R. (Eds.). (2024). Webvision: The Organization of the Retina and Visual System. University of Utah Health Sciences Center. Retrieved from https://webvision.med.utah.edu/

and imagine new ones—extending the life of what was once just a photon into lasting mental architecture.

- **Symbolic Reproduction:**
  A drawing, word, or gesture can transmit the seen object into the world again—now transformed. A person sees a mountain and paints it. Sees a warning and tells a story. The eye reproduces through communication.

- **Behavioral Echo:**
  The final reproduction is action. Seeing a threat causes flight. Seeing a loved one inspires approach. The transformed light initiates transformation in the body—muscle contractions, speech, expressions. The original photon now echoes in matter again, etc., etc.

Now that we have “squared the circle,” we find ourselves standing at the threshold of a higher domain, the inner circle which becomes the outer of the next transmutation. The prior cycle of transmutation has reached completion—not as an ending, but as the fertile ground upon which the next spiral of ascent may begin. Recall, if you will, the Seal of Solomon—how, at the culmination of that sacred geometry, we transcended the flat plane of two-dimensional understanding and pierced the veil of depth, stepping symbolically and structurally into the third dimension. A metamorphosis, not just of form but of perception itself.

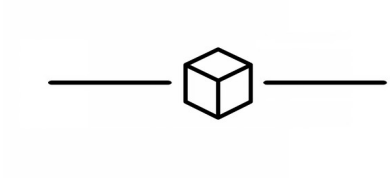
So it is that we begin again. But this time, our foundational element is not a static shape or an abstract symbol. It is the human eye—a living lens, honed by aeons of evolution, a biological interface between light and consciousness. And just as before, our first movement is the unification of opposites. For an eye alone—singular, isolated—is bound to the plane of two-dimensional sight.

It sees, but without depth. It perceives, but without perspective. But with the addition of its counterpart—with the emergence of a second eye—something extraordinary unfolds. The world gains depth. Binocular vision fuses the two flat images into a stereoscopic experience of space. [175]

[175] Hubel, D. H. (1988). Eye, Brain, and Vision. Scientific American Library.
Wheatstone, C. (1838). Contributions to the physiology of vision—Part the First: On some remarkable,

The third dimension is born in the mind. It is, quite literally, a transmutation —from duality into unity, from surface into space. In the union of two eyes, we witness the same divine mechanism found in the Seal, the Circle, the Square—the continual ascent from one sphere of awareness into the next.

The inner circle for the eye then also becomes the expression of creating art. Painters take what they have seen, what has made a visual or emotional impression on themselves and then project it back out into the world through art. This is an expression of the inner circle. In this way the painter is able to recreate their own personal transmutation (in theory) unto those who look upon their art.



Consider, for a moment, the nature of color—not simply as we see it, but as it *exists*. There are, in truth, two worlds of color. One composed of light—pure, radiant energy in the form of photons. The other, its reflection, composed of matter—pigment, particles, the very dust of Earth suspended in oil or water. In the domain of light, the primary colors—red, green, and blue—are not painted, but emitted.

and hitherto unobserved, phenomena of binocular vision. Philosophical Transactions of the Royal
Society of London, 128, 371–394. https://doi.org/10.1098/rstl.1838.0019

A representation of Johannes Itten's color wheel showing his red, yellow, and blue as primary colors within the central equilateral triangle. [176]

They are waves, flickers in the electromagnetic ocean, each with its own frequency, its own rhythm. These colors need darkness to be seen. Not just for contrast, but as a canvas. For light reveals itself best against the absence of light. This is why we dim the theater, why stars blaze against the night. Energy needs emptiness to sing.

But in the world of paint, the story is reversed. Here, the primary colors are red, yellow, and blue. They are not emitted, but reflected. These are particles, absorbing and scattering light in precise configurations. Paint needs white to live. A white canvas reflects every wavelength, allowing the pigments to filter and shape what we see. Matter needs fullness to be seen.

Now notice the symmetry:

- White light—in the domain of energy—is the *union* of all visible wavelengths. Combine all colors of light, and you get white.
- But in the domain of matter, when you mix all pigments, you do not get white. You get black. A void, a swallowing.

[176] Itten, Johannes (1961). The art of color: the subjective experience and objective rationale of color. New
York: Reinhold Pub. Corp. pp. 34–37. ISBN 0-442-24037-6
https://en.wikipedia.org/wiki/Primary_color#cite_note-itten1961-26

These are not contradictions. They are dualities, opposites—yet interlocked. The same concept—color—behaving with mirrored laws depending on its substance. And within this reflection lies a deeper meaning.

Philipp Otto Runge's sketch showing bl (blue), g (yellow) and r (red) as the fundamental colors. [177]

The eye, then, becomes a kind of transmutation chamber. A philosopher's stone. It receives photons—light—and turns them into signals, into perceptions, into ideas. It bridges the outer world of energy with the inner world of matter, of mind, of meaning.

And if we reverse the process? Consider a projector. It takes electrical signals—thoughts encoded in wire—and converts them into light. It paints with photons on the canvas of night. The stone works both ways. We begin to see the universe not as a collection of objects, but as a series of gateways. Structures that carry us from domain to domain—light to thought, thought to image, image to meaning.

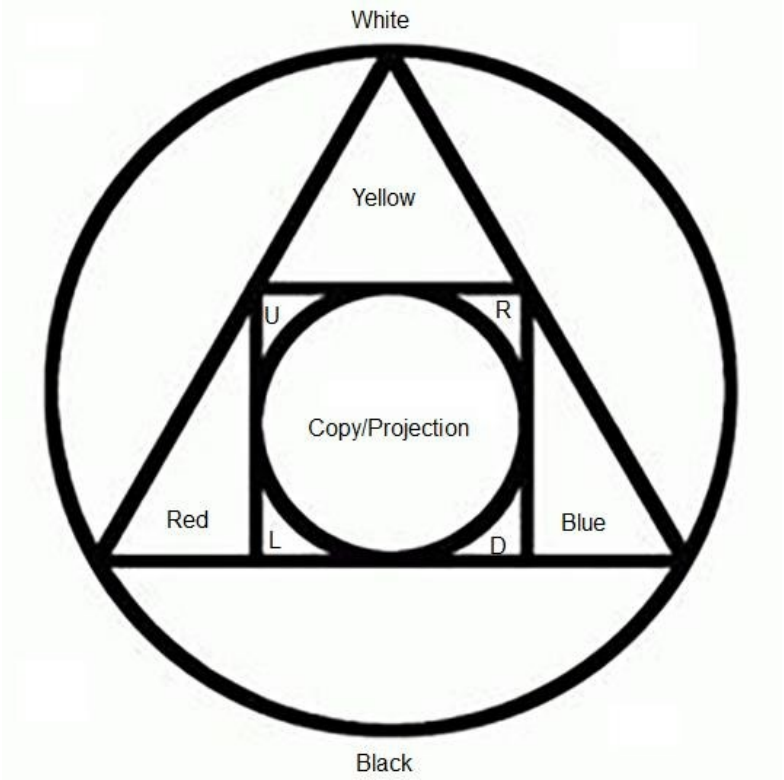
Which brings us to our next great threshold—the moment when philosophy turns practical, and symbol becomes tool. We now begin the actual application of the transformation template we have come to know as the Philosopher's Stone. No longer are we merely observing it in the patterns of stars, in the life of plants, or in the structure of atoms. Now, we turn it

[177] Lambert, J.H. (1772). *Beschreibung einer mit Calauischem Wachse ausgeführten Farbenpyramide*.
Berlin: Haude und Spener.

inward and outward at once, using it as a framework—an abstract yet astonishingly functional model—to facilitate transmutation in its deepest sense.

Some of what follows will remain in the realm of metaphor and idea. But others…others will strike with a precision that is startling, even beautiful. In these examples, we begin to glimpse what the ancients may have intuited: that the universe is structured to transform, and that we ourselves are instruments—and agents—of that sacred process.

Photocopiers/Printer



This is going to function almost identically to the example of the human eye that we explored in the previous section—only now, we enter the world of technology, where humanity has begun to mirror nature's deeper geometries with our machines. Once again, we are dealing with light, projection, and transformation. But this time, our subject is the photocopier—an elegant if often overlooked piece of modern magic. At a fundamental level, the process is breathtakingly symbolic. A photocopier receives an image or document—an original form—and through a carefully calibrated process of light scanning, reflection, and projection, it multiplies this original onto new material.

The old becomes the new. The original is transmuted—not altered, but replicated—projected forward as a new expression of the same form.

This act of multiplication is something also attributed to the Philosopher's Stone in legend [178].

[178] Stanton J. Linden. The Alchemy Reader: from Hermes Trismegistus to Isaac Newton. Cambridge University Press 2003. p. 18.

"Multiplication is the process in Western alchemy used to increase the potency of the philosopher's stone, elixir or projection powder. It occurs near the end of the magnum opus in order to increase the gains in the subsequent projection. George Ripley gives the following definition of multiplication:[1]

"Augmentation it is of the Elixer indeede,
In goodnes and quantitie both for white and red
Multiplication is therefore as they doe write,
That thing that doth augment medicines in each degree,
In colour, in odour, in vertue and also in quantitee."

Multiplication was also used to describe the facet of alchemy chiefly concerned with the reproduction of physical gold and silver. Such is the case in Henry IV's 1404 statute against the craft of multiplication (5 Hen. 4. c. 4).[2] Henry VI began to issue patents for the practice of alchemy, but the act of Parliament against multipliers was not repealed until 1689." [179]

Did you notice how the instructions were spoken—not in plain words, but in a sort of rhyme? It is a didactic verse—that is, poetry used as a vehicle to teach technical or philosophical information—rather than a poem written for primarily artistic expression. The alchemists, ever seekers of harmony, believed that order was not only to be found in matter but in expression itself. To them, rhyme was more than a literary flourish—it was a reflection of nature's own rhythm.

For when words rhyme, they resonate. They create a cadence, a gentle pattern that the mind recognizes as orderly, as musical, as *natural*. To the alchemist, this harmony of sound mirrored the harmony of the cosmos. The rhyme, like the orbit of a planet or the spiraling of a shell, was a way of aligning thought with the great music of existence.

And so they spoke in verse, blending poetry and instruction, logic and melody—believing that the rhythm itself was a form of invocation. In that simple act of rhyming, they sought to attune the human voice to the larger symphony of the universe. However let us get back to the subject at hand. Photocopiers and Mechanical Projection.

[179] https://en.wikipedia.org/wiki/Multiplication_(alchemy)#cite_note-1

Now I am sure most of us are familiar with a photocopier.

A typical Photocopier

On its most basic level, an ink or laser photocopier is a kind of mechanical mimic—a device that sees, remembers, and recreates. It takes an image, whether scanned by its internal optics or uploaded from a digital source, and reconstructs it with astonishing precision, translating light and pattern into matter—into ink upon paper. [180]

In many ways, it is an extension of the same principles that govern the human eye and the act of perception itself. So we can save ourselves a bit of time in the explanation because we will be using all the same concepts of color theory and projection gone over in the Eye section. Like the retina, it interprets light and shadow, contrast and color. And like the mind, it reproduces what it has seen into a new form. The difference is only in the medium.

Where an artist must translate vision through the human hand — through the living machinery of creativity — the photocopier performs its act of transmutation through circuitry, laser, and heat. Both, in their own way, are mirrors of the same fundamental process: the projection of image, the translation of light into meaning, the act of creation through replication. Whether biological or mechanical, the principle is the same.

[180] https://home.howstuffworks.com/photocopier.htm
https://www.bu.edu/simulation/classes/505classnotes/PhotoCopier.pdf

First we are going to go over how the Photocopier fits the six-step template Physically:

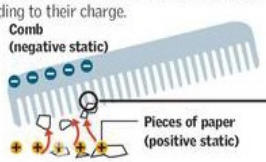
Photocopier

The mechanism of a photocopier is based on the use of static electricity and light, enabling one to make copies of documents at minimal cost and instantaneously.

A PRINCIPLE OF PHYSICS

The secret of the photocopier lies in static electricity and the properties of materials sensitive to light (photoconductors). Just like a magnet, statically charged particles attract or repel each other according to their charge.

If one rubs a plastic comb against a synthetic fabric, it will become charged with negative static electricity.

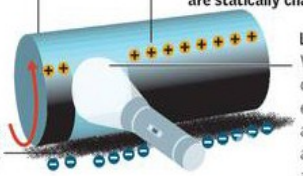


The pieces of paper adhere to the comb as if they were pulled by a magnet.

STATIC AND LIGHT

CYLINDER DRUM
It's surface becomes positively charged.

TONER
A very fine black powder, plastic-based. As with the comb, it has a negative static charge.



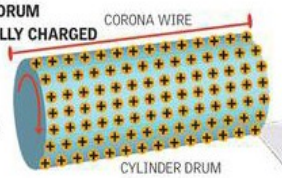
The cylinder drum rotates very closely to a toner deposit. The toner adheres to the areas which are statically charged.

LIGHT
When certain areas of the cylinder drum are exposed to light, these areas lose their charge and the toner no longer adheres to them.

STEP-BY-STEP MECHANISM

1 THE CYLINDER DRUM BECOMES STATICALLY CHARGED

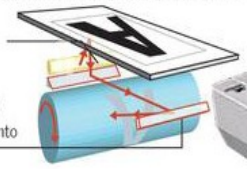
A high-tension wire ("corona wire"), electrically charges the air and allows the photoconductors to capture the positive charges.



2 THE ORIGINAL DOCUMENT IS PROJECTED ONTO THE CYLINDER DRUM

A very powerful light illuminates the original document.

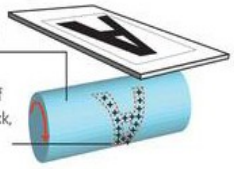
A system of mirrors and lenses reflect the light onto the cylinder drum.



3 THE BLACK AREAS REMAIN ELECTRICALLY CHARGED

The reflection of the original "clears" the static in all the white areas.

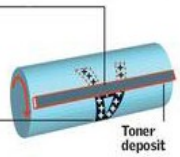
In contrast, in the areas of the original that were black, the cylinder maintains its positive charge.



4 THE TONER ADHERES TO THE CYLINDER DRUM

The cylinder drum rolls on the toner deposit.

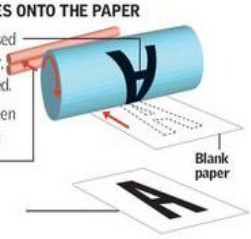
The toner adheres to the cylinder drum only in those areas that remain statically charged.



5 THE TONER PASSES ONTO THE PAPER

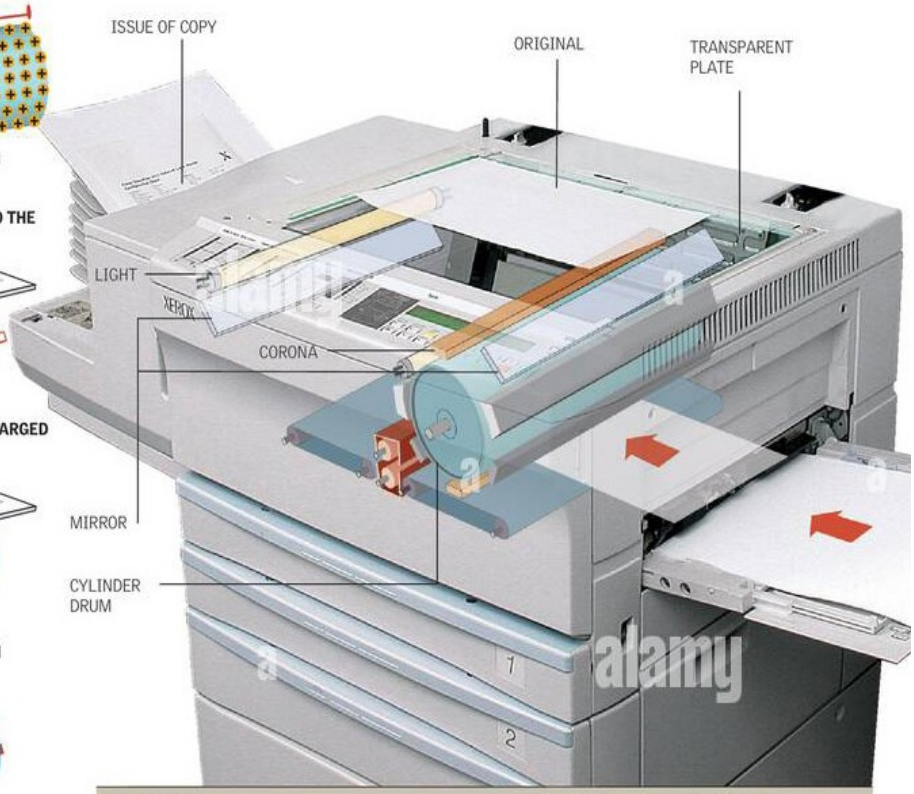
The cylinder drum is pressed against the sheet of paper, and the toner is transferred.

The paper passes between the heated rollers which then fix the toner to the paper.



6 FINISHED COPY

PARTS OF A PHOTOCOPIER BLACK AND WHITE



FULL-COLOR

Color photocopiers use a more complex system. The reading of the original document and the printing are completely separate mechanisms.

A scanner converts the image into digital information.

A computer processes the image and applies filters or adjustments.

The image is then printed on paper by a laser printer.

MULTI-FUNCTION MACHINES

Modern machines usually integrate a digital scanner, a color printer, a telephone and a modem. They can be used as a photocopier, fax, scanner or printer.

Not only do the steps of this mechanism align numerically with the six-step template and end with reproduction, but its very structure—the physical parts and processes that bring it to life also echo this. Each component, each motion, each transformation within the machine seems to echo a step in the ancient pattern of transmutation. If we exclude the original and copy in that illustration we are left with six functional parts that enable the process. The transparent plate, light, corona, cylinder drum and the two mirrors.

It is as though, without intending to (or perhaps with intention), we have built into our technology the same archetypal sequence that governs the growth of a seed, the rhythm of a heartbeat, or the unfolding of a galaxy. The correspondence is not mere coincidence; it speaks to the universality of these patterns—how deeply the geometry of transformation is woven into the fabric of both nature and human invention.

Now, let us look closer—not as engineers or technicians, but as alchemists of understanding—and see how this mechanism aligns conceptually with the timeless template of change.

Circle (Starting Paper):

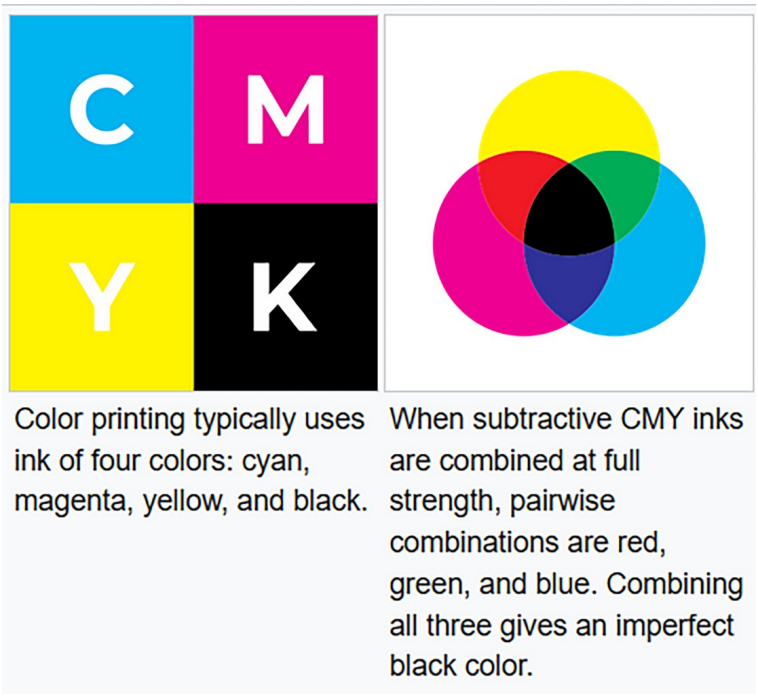
The starting paper or photo to be copied—the *prima materia*. It holds the original information, the source form from which all subsequent copies emerge. In copier terms it is our Original.

Unification of Opposites (Shadow and Light):

The interplay between shadow and light is essential. Light (scanning beam) encounters dark ink (shadow) and white space (reflection). These opposites allow the machine to extract pattern from flat surface. Meaning is drawn from the dance of presence and absence. This basic dance makes the scanners able to distinguish between words/image and background.

Triangle (Three-Color Process of Physical Pigment):

For color copying, red, yellow, and blue form the alchemical trinity—primary physical pigments. These mix into all visible matter-based hues. Where the eye uses photons (RGB), the copier uses pigment (RYB). The triangle here is not light, but substance—painted projection. This is called the CMYK color model. [181]



Color printing typically uses ink of four colors: cyan, magenta, yellow, and black.

When subtractive CMY inks are combined at full strength, pairwise combinations are red, green, and blue. Combining all three gives an imperfect black color.

The model is composed of three primary colors that when combined create black.

Four Elements (Four Directions):

The four elements, represented by the sheet of paper itself—defined by its four sides and the four cardinal directions (up, down, left, right) that the machine uses to orient each copy on the two-dimensional plane. This same

[181] https://en.wikipedia.org/wiki/CMYK_color_model

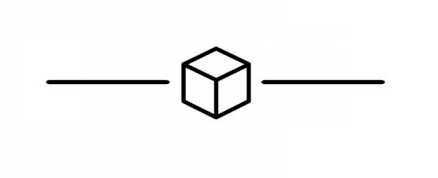
directional structure mirrors the two-dimensional axis seen in Solomon’s Seal.

Square (Final Output / Material Copy):

A new physical document—structured, square, completed. The original (circle) has been mapped onto a plane (square), retaining its integrity but now embodied anew. A copy is created, the original multiplied.

Inner Circle (Replication / Reproduction / Projection):

Now embedded within the square is a second circle—the replicated seed. What was once source becomes pattern. It can now be transmitted again, copied again, projected again. The cycle loops. One “stone” used to multiply another. The machine becomes a conceptual Philosopher's Stone. The new copy being younger and longer lasting than the original, even having the ability to be transmuted onto more durable paper (a superior base) if need be.



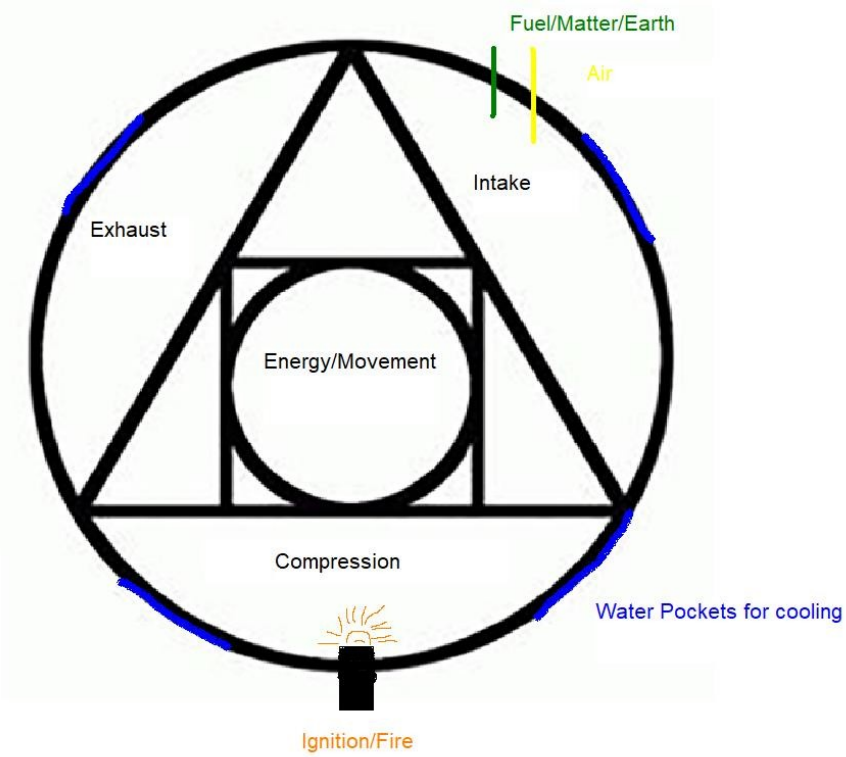
The photocopier does not think. But it reflects. It duplicates patterns just as the universe duplicates structure. A stone making another stone, a mirror reflecting a mirror. In the myths of the Philosopher’s Stone, this capacity for multiplication was among its most wondrous and mysterious properties.

It was said the stone could multiply itself, or any material to which it was applied. Though poetic, the metaphor is not far from the function we see here. The photocopier becomes a metaphorical furnace, a light-based

transmuter, where what is singular becomes plural through a precise manipulation of energy and reflection. The Philosopher’s Stone, it seems, is not only ancient myth or metaphor.

In the machinery of light and lens, it finds new life.

The Wankel Rotary Engine



This Wankel Rotary Engine may be the most compelling physical example we have encountered of the template in action and form. It literally transforms matter into energy [182], things into movement—precisely the kind

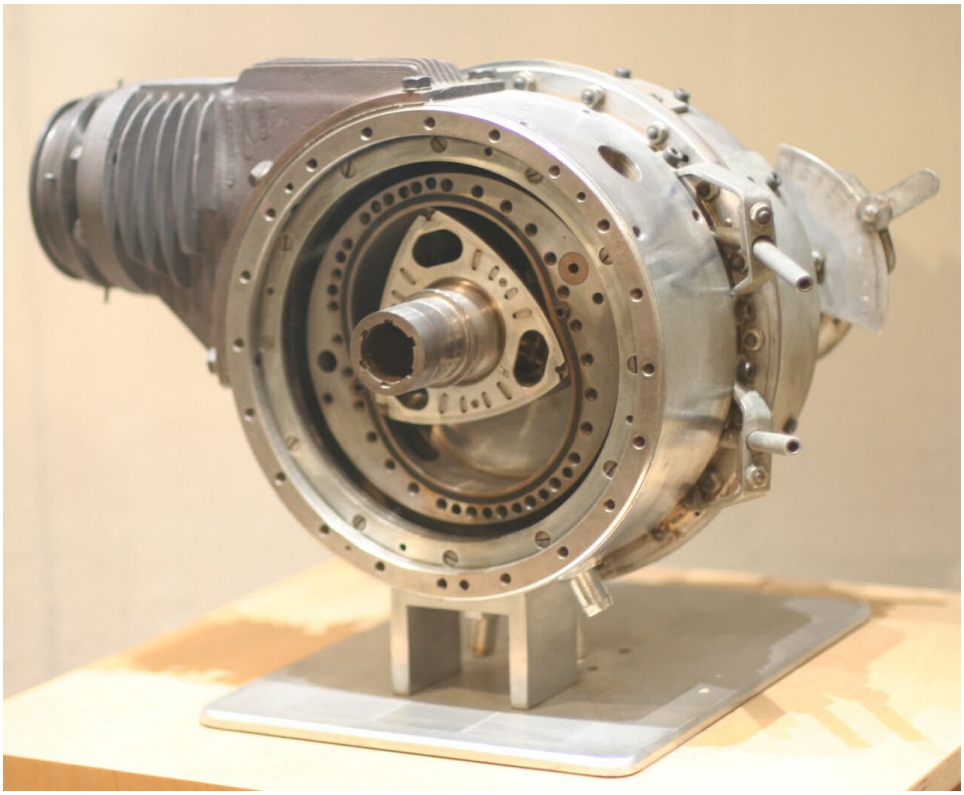
[182] Norbye, J.P. (1971). The Wankel Engine: Design, Development, Applications. Chilton. p. 357.
ISBN 978-0-8019-5591-4.

of transmutation that ancient alchemists could only dream of. And what makes it all the more astonishing is not just the function, but the form: the device itself visually echoes the sacred symbol, as though geometry and purpose were one. Whether this machine was consciously designed with this ancient template in mind is unknown.

Perhaps it was the result of deliberate symbolic alignment, an echo from the hand of an alchemist-engineer who saw form and function as inseparable. Or perhaps—and this is no less wondrous—it arose by chance, guided only by the invisible laws of nature that this symbol appears to express. Because if this pattern—the circle, the triangle, the square—really is embedded in the architecture of transformation itself, then we would expect it to appear not just in metaphors and myths, but also in the circuitry and structure of our most advanced tools. Perhaps the template is not a relic of mysticism, but a universal blueprint, repeated wherever the cosmos attempts to turn the potential of matter into the dance of energy. Here, the "stone" is no longer metaphor. It is machine. And the transformation is real.

Let's see how the symbol matches up to the actual structure of the Wankel Rotary Engine:

https://en.wikipedia.org/wiki/Wankel_engine



The first Wankel engine designed by Felix Wankel [183], the DKM 54 (*Drehkolbenmotor*), at the Deutsches Museum in Bonn. [184]

It is not difficult to see the striking visual resonance here: a triangular rotor, enclosed within a circular metal chamber—a geometry that seems less like engineering and more like a whisper from the cosmos itself. Within the body of that triangle, in the very center of motion and balance, we find a hexagon shaped gear, the result of the machine's function: transformation—the conversion of fuel into movement, of matter into energy. It is the same geometry we have encountered before. The square/hexagon/cube, the outcome, is metaphorically within the triangle, shaped by the rotational forces acting upon it.

Now let us examine more closely how the process of the Philosopher's Stone template—circle, triangle, square, and beyond—lines up not only with the visual form of this device, but with its very function. For here, in metal and motion, is a living metaphor of transmutation itself.

[183] https://en.wikipedia.org/wiki/Felix_Wankel
[184] https://en.wikipedia.org/wiki/Bonn

Circle (Prima Materia / Starting Substance):

Fuel (e.g. gasoline-air mixture) is the raw material that undergoes transformation.
It enters the combustion chamber in a **circular housing**, which represents the start of the cycle and the containment of the process.

Unification of Opposites (Duality / Process Cycle):

The rotary engine combines intake and combustion with exhaust and release—a duality of taking in energy and releasing spent matter. This duality occurs within a sealed, rotating process, forming a continuous loop:

- **Intake vs. Exhaust**

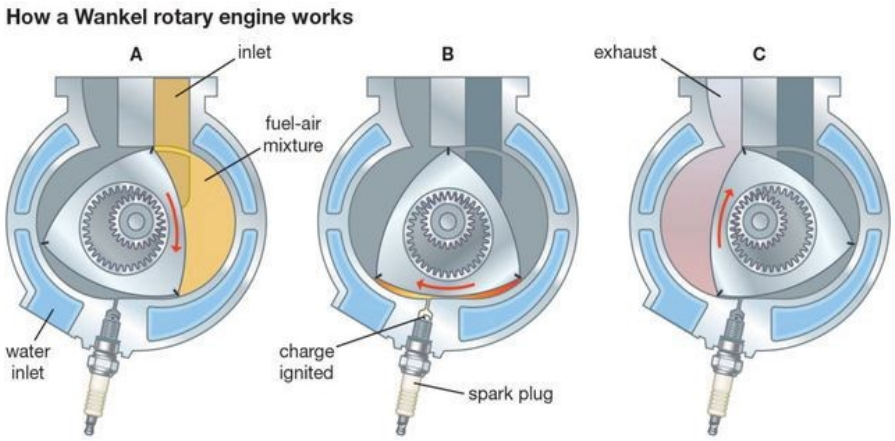
  The engine intakes air into the radiator up front. Then it exhausts the used air out back through the tail pipe.

- **Compression vs. Expansion**

  It uses this movement to compress the air with the fuel and ignites it with the spark. This causes a little explosion or expansion of force. This force is what powers the engines movement and turns the triangle and inner gear.

Triangle (Three-Part Transformative Process):

The engine operates using **three primary stages** around its triangular rotor:



The three (triangle) step process that takes place within the metal chamber (circle).

1. **Intake** – Air-fuel mixture enters.
2. **Compression & Ignition** – Mixture is compressed and combusted.
3. **Exhaust** – Burnt gases are expelled.

The **triangular rotor** itself is literally the geometric triangle inside the circular chamber, driving these stages.

Four Elements (Forces that Shape the Outcome):

The classical elements are reflected in engine functions and structure:

- **Fire** : Ignition and combustion of fuel (spark plug and explosive heat)
- **Air** : Oxygen intake and exhaust gases (inflow/outflow of gases)
- **Water** : Coolant circulating in the water inlet to maintain temperature
- **Earth** : Physical engine body and fuel (solid components and hydrocarbons)

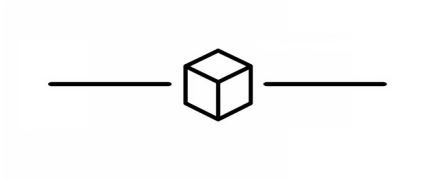
These are the **shaping forces** that temper the process—transforming raw fuel into motion.

Square (Final Transmuted Form / Energy Output):

The transformation completes as mechanical energy—rotational force applied to the drive shaft. This is the engine's output: usable energy derived from matter.
The square represents this stable, structured result: movement.

Inner Circle (Multiplication / Recurrence / Engine Cycle):

The process is cyclical and self-repeating. Each engine rotation spawns the next intake phase—perpetuating transformation. This also symbolizes how the Wankel engine reproduces energy from matter in a stable cycle, the engine cycle, akin to the Stone's mythical ability to multiply itself and continue transmutation indefinitely.



Remember earlier, we explored how Solomon’s Seal and Metatron’s Cube acted as symbolic generators—blueprints that produced form and dimension through geometry. But now, the symbol steps off the page and enters the realm of the tangible. In the Wankel engine, the generation is not theoretical or geometric—it is physical. With a few additions, this symbol, now expressed through steel and combustion, becomes capable of generating electricity, real and measurable.

This is no longer metaphor alone. This is demonstration, application and manifestation. And this engine, simple yet profound in its function, offers us something even more intriguing—a mirror to the idea that symbols, when aligned correctly, open the way for transformation. Just as a seed grows when placed in the right conditions, or a child matures through time and nourishment, this engine produces energy when its parts and proportions conform to a deeper structure.

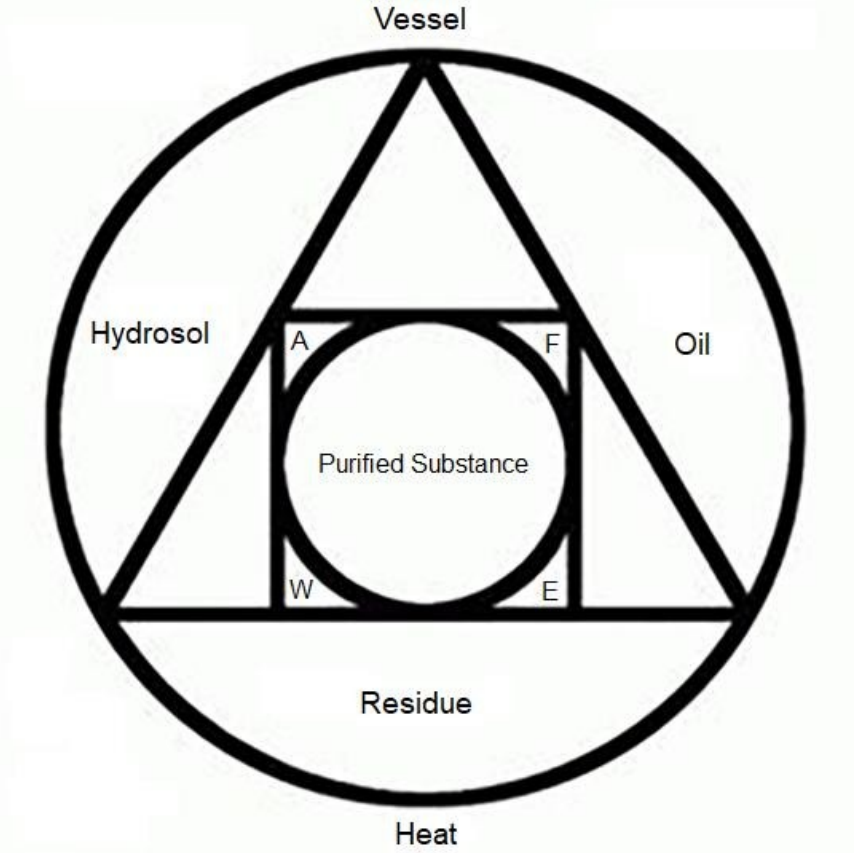
A structure we have traced across mythology, biology, geometry, and now mechanics. This alignment—this symbolic resonance—might be thought of as opening a channel to what ancient philosophers and mystics once called “the divine source.” The idea is not necessarily religious. It is structural. When things line up—when geometry, motion, matter, and meaning harmonize—energy flows.

Imagine, then, holding up the Philosopher’s Stone template like a slide before a beam of light, casting its intricate shadow across the world of machines. What emerges? The combustion engine, particularly the Wankel rotary, is a near-perfect projection of the symbol—both in shape and in essence. It transmutes matter into motion, substance into power.

And how poetic that this projection is itself a vehicle. A literal engine of movement, of transition. What better way to enter the next phase of our exploration than to step inside this symbolic machine and drive into the modern realm of transport, transformation, and travel? The ancients Greeks

called their messenger of the gods Hermes [185]—a being who traveled freely between worlds and who was the god of boundaries and roads. It seems, in our own symbolic journey, we are following in his footsteps.

Distillation



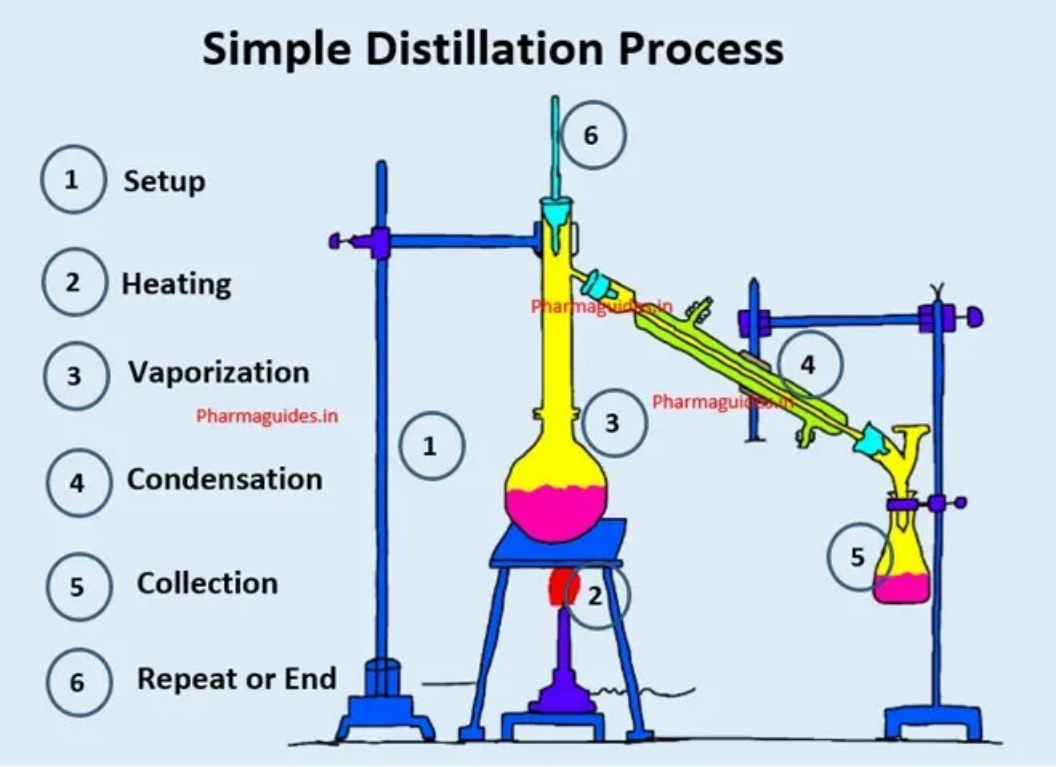
This section is somewhat distinct in its elegance—a synthesis of nature's cycles and humanity’s deep yearning to understand transformation at its most elemental. Here, we will combine what we have learned from the water cycle and the growth of the seed into a new expression: the art of distillation. It is the refinement of nature, the taming of wild matter into structured purity. This, in many ways, is where alchemy truly lives.

[185] Burkert, Walter (1985). Greek religion. Cambridge, Mass: Harvard University Press. ISBN 0-674-36281-0. OCLC 11517555 https://en.wikipedia.org/wiki/Hermes#cite_ref-Powell_3-0

Distillation, at its heart, is the act of guiding a substance through a cycle of death and rebirth [186]. To the ancient alchemists, it was not merely chemistry. It was a ritual—a metaphor incarnate. In hermetically sealed vessels, often carefully etched with sacred geometry, they mimicked the great processes of the cosmos.

The vessel became a microcosm of the Earth, and the flame below, a miniature Sun. Within it, plants—gathered from forests and fields—were transformed.

The sealed vessel symbolized more than just a reaction chamber. It was the world egg, the womb of transformation, the alchemical flask—the vas hermeticum.



In it, the prima materia (raw material) was held within the symbolic Earth, acted upon by the four elements:

[186] https://en.wikipedia.org/wiki/Distillation

- **Fire**: The heat source, representing the Sun and the will of transformation.
- **Air**: The vapor or volatile principle, breath of the process.
- **Water**: The condensed droplets, symbolizing purity and spirit.
- **Earth**: The remaining matter, the body that holds the essence.

The circular motion of evaporation and condensation mimicked the eternal cycle of birth, death, and rebirth, just as the rain nourishes the Earth and brings forth life. One famous vessel was the pelican flask, shaped so that vapor would condense and flow back into the substance repeatedly—symbolizing the bird of legend that pierced its own breast to feed its young with its blood (yes pelicans do that). This reflected sacrifice for renewal, a central motif in alchemy. This process, sometimes called circulatio, was meant to symbolize spiritual refinement just as much as chemical purification.

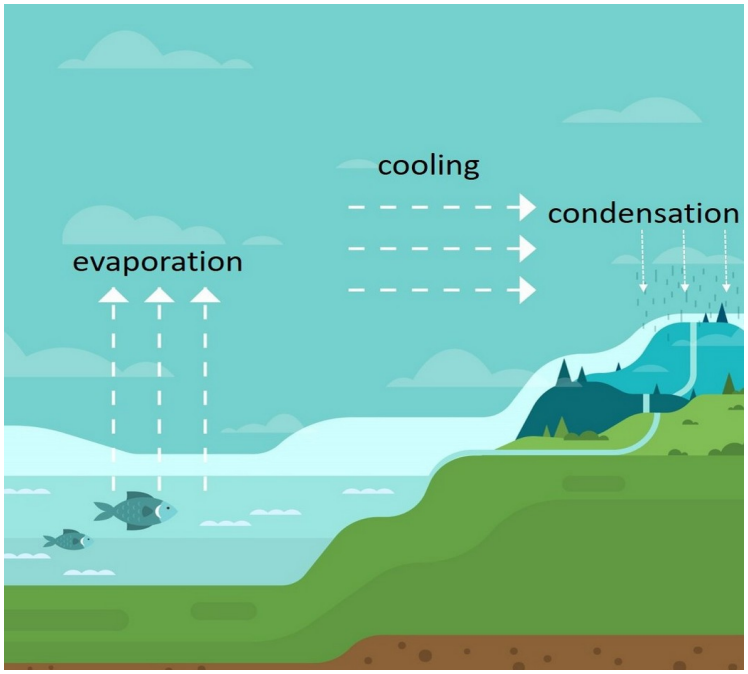
The alchemist, in watching the cycle, was to contemplate the same pattern within their soul—cycling through death and rebirth, purification and elevation. The process, as they saw it, involved the separation of the "Three Essentials," the tria prima: sulfur, mercury, and salt [187]. These were not just substances. They were principles—mind, soul, and body—distilled from the materia prima, the raw living world.

One by one, through heat and transformation, the starting substance (typically a plant) would give up its spirit in the form of volatile oils, its mind through aqueous distillates, and its body as the remaining ash or solid residue. The alchemists believed that by purifying these three and reuniting them, they could create a higher form—a "plant stone," a crystallized essence of the organism's very nature. This process was not invented. It was observed.

The water cycle, familiar to us from school room charts and the earlier section covering it—evaporation, condensation, precipitation—was to them the guiding light. It was the first distillation, and nature's own alchemical

[187] Holmyard 1957, p. 170; cf. Friedlander 1992, pp. 75–76. For the symbols, see Holmyard 1957, p. 149
https://en.wikipedia.org/wiki/Alchemical_symbol#cite_note-2

operation. The Sun, warming the sea; the clouds, gathering the vapor; the rain, returning it to Earth.



The Water cycle

In this elegant cycle, they saw a map not just of chemistry, but of spirit. And so they created miniature skies inside glass and metal, sealed vessels designed to echo the heavens. In this delicate alchemy of steam and essence, of separation and reunification, we find the living metaphor of the Philosopher’s Stone. The circle, the triangle, the square—each present, not only in symbol, but in action.

And it is here, quietly bubbling in a flask warmed by flame, that we uncover the true heart of alchemy: the understanding that all things can be transmuted, not just changed—but refined, uplifted, and reborn.

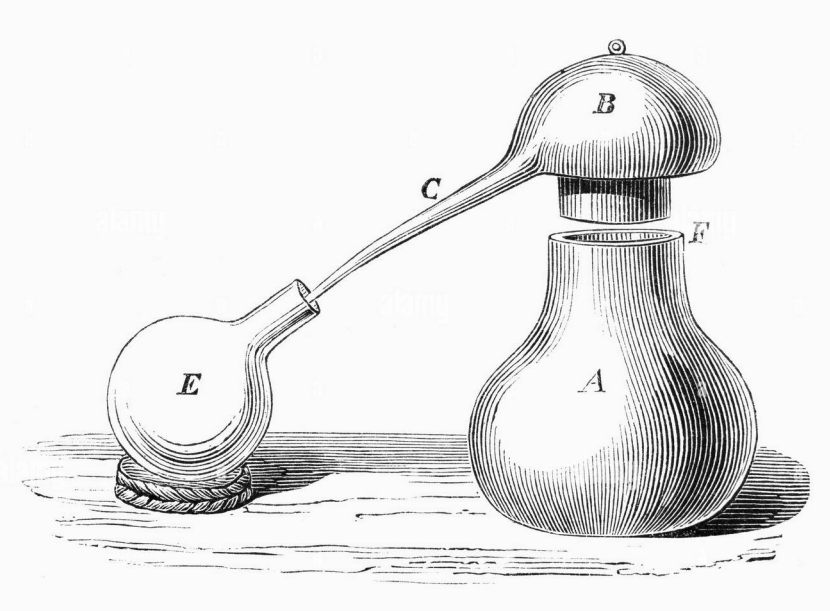
Circle –(The Starting Material and Container):

In the ancient tradition, the circle represents the whole, the unrefined, the beginning of all things and in our example it will be a plant. In distillation, it is the plant itself—the raw, living material drawn from nature. It contains everything: the volatile oils, the waters, the solid residue. It is the prima materia. This starting material is enclosed within a hermetically sealed container—a circular boundary that mirrors the Earth itself, a globe containing life.

Unification of Opposites (Dual Forces Within the Vessel):

In the alchemical vessel, as in the skies above us, we see a sublime dance of opposites. The duality—or what the ancients called the unification of opposites—can be observed in the process of rising and falling of water, of ascent and return. Within the sealed container, liquid is heated by flame and begins to rise, vaporized into an invisible mist. This vapor, no longer earthbound, ascends and cools, condensing once more into liquid that collects on the upper walls of the container. Then, with graceful inevitability, it falls—precipitating downward, returning to the substance below.

This cycle of evaporation and precipitation is the idea behind the famous Pelican Flask mentioned earlier:



The 'Pelican' distillation device used by Medieval alchemists. French line engraving, 19th century.

Triangle (The Three Essentials/Tria Prima):

The triangle emerges in the process of separation: three distinct parts distilled from the whole. The alchemists called them the Three Essentials:

- *Sulfur – the volatile oils, the spirit of the plant*
- *Mercury – the distilled water or alcohol, the soul or fluidity*
- *Salt – the fixed residue, the crystallized body*

Each represents an essential dimension of being. Together, they are the archetypal trinity—the triangle of life.

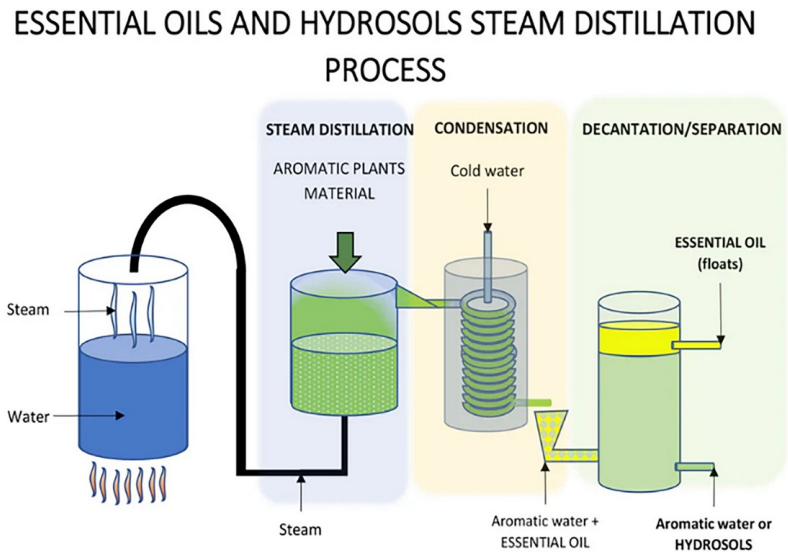
In steam distillation of a plant the resulting components are typically separated into three main parts [188]:

1. Essential Oil (or Distillate): This is the volatile, aromatic oil that is extracted from the plant during the distillation process. It contains the primary active compounds responsible for the plant's fragrance and therapeutic properties.

2. Hydrosol (or Floral Water): This is the water that remains after the steam distillation. It contains small amounts of the plant's essential oil and water-soluble compounds. Hydrosols are often used in skincare, cosmetics, and aromatherapy.

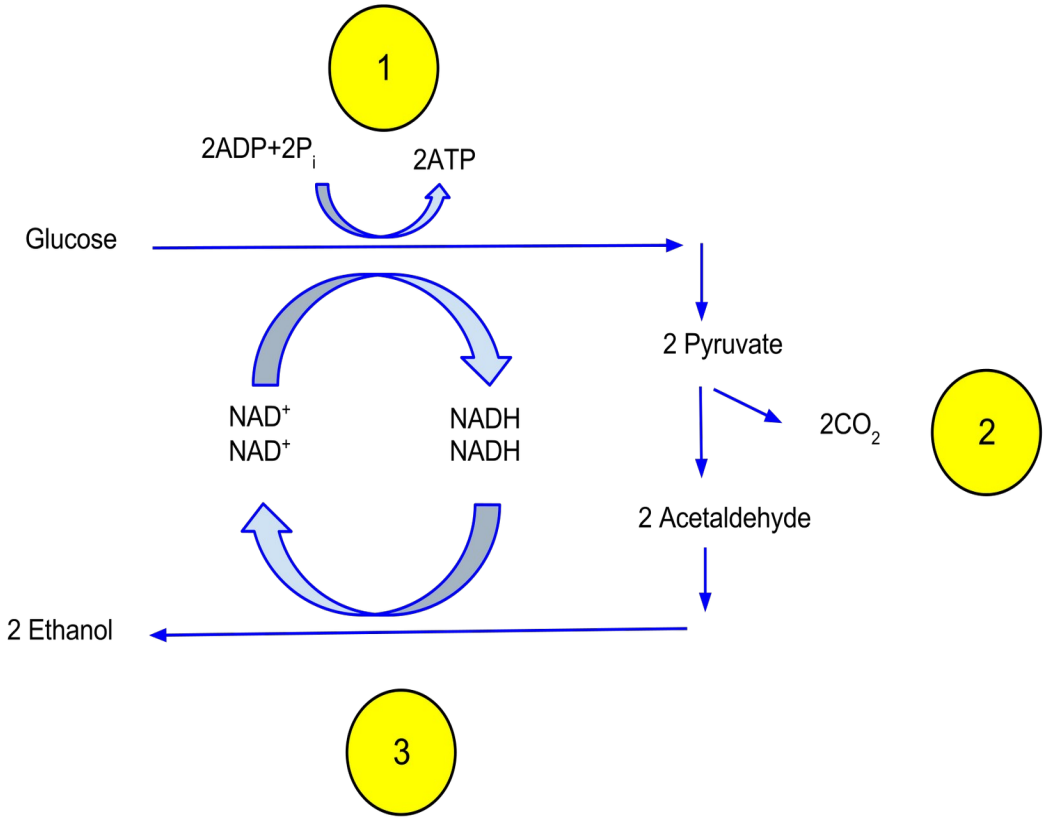
3. Plant residue (also called the spent plant material or botanical residue) is the leftover plant matter after the steam distillation process. This residue consists of the non-volatile components of the plant, which could include fibers, cellulose, lignin, and other solid plant tissues that were not carried over with the steam during the distillation process

[188] Baser, K. H. C., & Buchbauer, G. (Eds.). (2020). Handbook of Essential Oils: Science, Technology, and
Applications (3rd ed.). CRC Press.
https://www.britannica.com/technology/chemical-engineering



Let's take a moment to investigate a few other chemical transformation methods involved with our process that could be represented by a triangle within a circle because in my own investigation I actually came across a few:

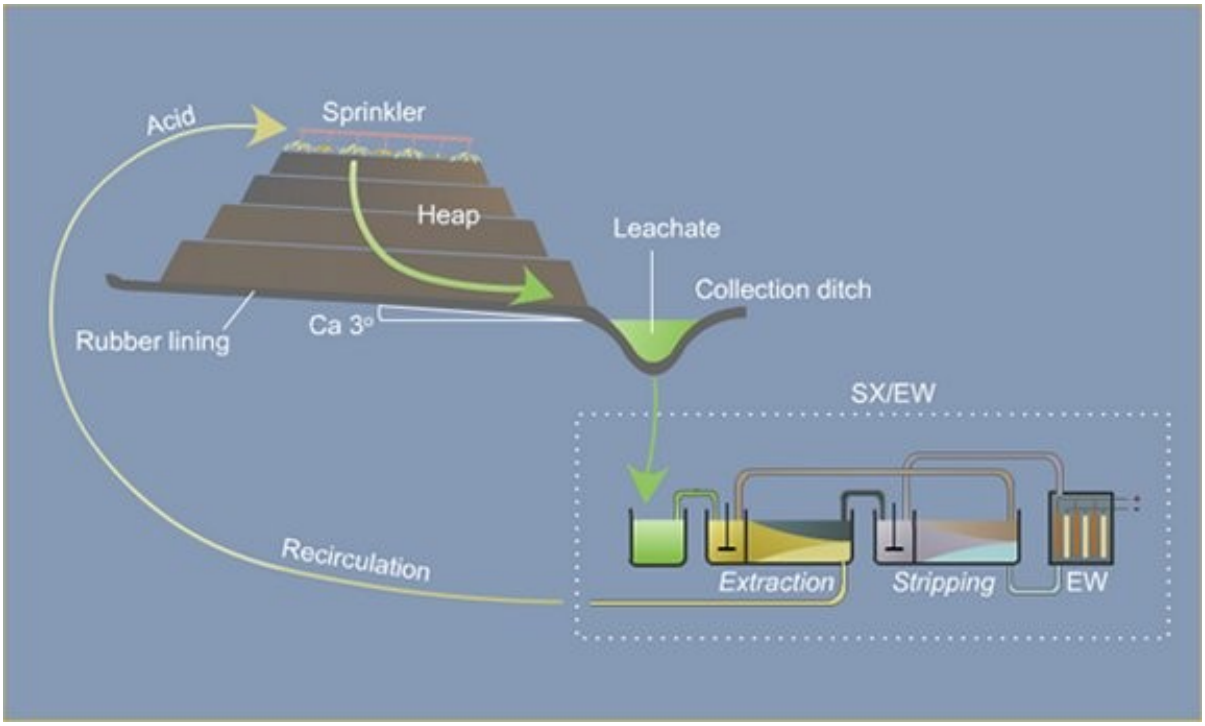
In fermentation the glycolysis recycling process fits this description. It is a cycle that contains three steps:



"The main function of fermentation is to convert NADH back into the coenzyme NAD+ so that it can be used again for glycolysis. During fermentation, an organic electron acceptor (such as pyruvate or acetaldehyde) reacts with NADH to form NAD+, generating products such as carbon dioxide and ethanol (ethanol fermentation) or lactate (lactic acid fermentation) in the process." [189]

Heap leaching as it turns out is also a cycle that involves a duality of three-step process within it [190]:

[189] https://www.biologyonline.com/dictionary/fermentation
https://openoregon.pressbooks.pub/mhccbiology101/chapter/fermentation/
[190] https://www.911metallurgist.com/blog/heap-leaching/
https://en.wikipedia.org/wiki/Heap_leaching



The circle here could be the recirculation cycle of the material to be purified. The unification of opposites could be seen as the heap and extraction processes working in a cycle. The triangle the three steps within both of those processes. Sprinkler, heap, leachate and extraction, stripping and EW. It is abstract but fits.

Four Elements (The Forces of Transmutation):

These are not merely chemical elements in distillation, but shaping energies —the tools of transformation present in every stage of the process:

- **Fire**: The heat source, representing the Sun and the will of transformation.

- **Air**: The vapor, steam or volatile principle, breath of the process.

- **Water**: The condensed droplets of hydrosol and essential oils, symbolizing purity and spirit.

- **Earth**: The remaining matter, the body that holds the essence. The plant residue left over from the process.

Square (Purified Chemicals):

The culmination of this transmutation—what the alchemists called the *squared circle*—is the purified chemical itself. It is the essence distilled from the chaos of the whole, the refined product born from fire, separation, and recombination. In the beginning, the plant is crude, tangled with countless compounds and impurities. But by the end of the cycle, through the patient work of evaporation, condensation, and collection—after it has been separated into its basic parts, each part purified and then recombined with the others.

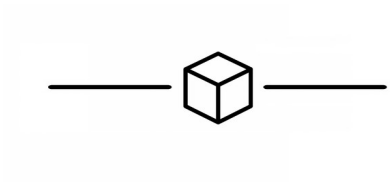
We are left with something purer, stronger—a more potent reflection of what was already there. [191]

Inner Circle (Multiplication and Recombination):

The inner circle represents renewal—a return to the beginning, but now elevated. You can even continue the cycle of distillation with a new purified

[191] Bruneton, J. (1999). Pharmacognosy, Phytochemistry, Medicinal Plants (2nd ed.). Lavoisier Publishing.
DeSmet, P. A. G. M. (1997). The Role of Plant-Derived Drugs and Herbal Medicines in Healthcare.
Drugs, 54(6), 801–840.

chemical as your base and further purify it [192]. A cycle not of repetition, but of refinement. In the microcosm of the flask, the alchemist mirrored the macrocosm of the stars. The purified components may be used to create medicine, tinctures, or spiritual preparations. Or, when recombined, they become a new circle—more refined, more potent.



We have taken a raw plant and, through deliberate process, reduced it to its essential components. These we have purified, refined, enhanced. A transmutation has occurred, not of myth, but of matter. From root to essence, a transformation measurable in both chemistry and metaphor.

And in doing so, something remarkable has taken place: we have combined two of our previous ‘Philosopher’s Stones’—the Water Cycle and Plant Growth—to create a third through continued application of the template. Distillation, in this context, becomes a new Stone, born from the others. A multiplication, a projection, a recursion of the template itself. Just as the Seal of Solomon, Metatron’s Cube, and the Flower of Life unfold as nested geometric archetypes into one another—each one bridging us to the next dimensional realm—so too have our natural examples become linked.

One leading into another, forming a living hologram of transmutation. Water, in its cyclical purity, led us to the seed and its miraculous growth. The plant, in turn, brought us to distillation—its essence coaxed forth through heat and condensation. And so, like a spiral returning upon itself at a higher octave, we find ourselves back where we began: with the purifying power of water, now understood in greater depth and mimicked within the hermetically sealed container of distillation.

This is not merely science. It is not merely symbolism. It is the recognition of pattern—of sacred recurrence—woven into the structure of reality. And in this structure, we find meaning. We find the "Stone".

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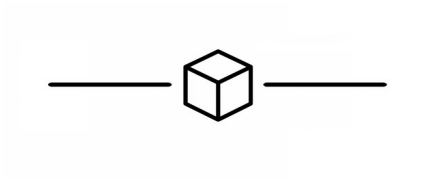
[192] https://en.wikipedia.org/wiki/Continuous_distillation#cite_note-Kister-3
Kister, Henry Z. (1992). Distillation Design (1st ed.). McGraw-Hill. ISBN 0-07-034909-6



It should be of special note that this process—distillation—is not merely the foundation of chemical refinement, but also the very bedrock upon which the edifice of inner Alchemy was built. To see this demonstrated you need only look as far as organic and in-organic chemistry and the hexagons presence within them [193].

[193] Haynes, A. S. ‘Hexagons in Organic Chemistry.’ Journal of Organic Chemistry 2015, 80(17), 7831-7843.

Copley, J. R. D. ‘Hexagons in Inorganic Chemistry.’ Journal of Inorganic Chemistry 2018, 57(15), 9111.

Classification of Hexagonal Structures in Chemistry

Hexagons in chemistry can be broadly classified based on composition and connectivity:

Category	Description	Examples	Key Characteristics
Aromatic Hexagons	Planar, cyclic structures with alternating single and double bonds (π-electron delocalization). They exhibit enhanced stability due to resonance. Adherence to Hückel's rule (4n+2 π electrons) is a key determinant of aromaticity.	Benzene, Naphthalene, Pyridine	High stability, electrophilic substitution reactions, UV absorption due to π-π* transitions. Resistant to addition reactions.
Saturated Hexagons (Cycloalkanes)	Cyclic structures with only single bonds. Conformational flexibility is significant. Chair and boat conformations are common.	Cyclohexane, Cyclohexanone	Less reactive than aromatic rings. Undergo ring-opening reactions under certain conditions.
Inorganic Hexagons	Hexagonal structures formed by inorganic elements, such as silicon, boron, or oxygen. These often form extended networks and exhibit diverse properties depending on the constituent elements.	Boron Nitride, Silicates	High thermal stability, often used in materials science for their mechanical and thermal properties. Can exhibit semiconducting behavior.
Polycyclic Systems	Structures containing multiple fused hexagonal rings. The electronic properties and reactivity are significantly influenced by the number and arrangement of the fused rings.	Anthracene, Coronene	Can exhibit enhanced aromaticity, interesting electronic and optical properties, used in organic electronics.
Macrocycles	Large cyclic molecules containing one or more hexagonal units, often functionalized with various substituents. Used in host-guest chemistry and catalysis.	Calixarenes, Crown Ethers	Ability to bind specific ions or molecules, used in sensor technology and drug delivery.

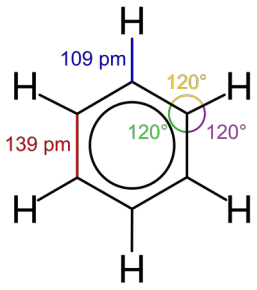
At its core, a hexagon is a two-dimensional polygon with six vertices and six edges. In chemistry, these edges represent covalent bonds, and the vertices typically correspond to carbon, nitrogen, oxygen, silicon, or other atoms. Unlike isolated atoms or simpler structures, the hexagonal arrangement imparts specific characteristics to molecules, notably in terms of stability, electron delocalization, and overall shape. Hexagons are

observed in two fundamental arrangements: cyclohexane-like (saturated) and benzene-like (aromatic). These arrangements present significantly different chemical properties and are used for vastly different applications.

Hexagons are an indispensable motif in chemistry, spanning diverse areas from organic synthesis to materials science and biochemistry. Their unique structural and electronic properties underpin a wide range of technological applications, from electronics and nanotechnology to pharmaceuticals and energy storage. Addressing the remaining challenges and exploring new avenues of research promises to unlock the full potential of hexagonal chemistry, leading to innovations that may even shape the future of technology. [194]

The hexagon is foundational to organic chemistry, especially in the structure of many carbon-based molecules—the very foundation of organic life as we know it. The very thing itself (life) capable of transforming itself via biological evolution. Is composed of the very shape we used to demonstrate that concept in geometry with Solomon's Seal.

Benzene and its derivatives form the basis of biological molecules**,** pharmaceuticals**,** and plastics [195]. In other words it is the basis for evolved life and medicine (potions/alchemy). Not only did the alchemists base the process of distillation on this template and it’s connection to the hexagon via the seal of Solomon but the very outcome itself (pharmaceuticals and medicine) were based on the hexagonal structuring of ascension that the philosopher’s Stone template and all its derivatives represent!



Benzene Molecular Structure

In fact the more you dig into that subject the more defined that realization becomes. For you see not all living things contain these benzene rings. Simple or extremophile organisms that thrive on minimal metabolic

[194] https://www.clrn.org/what-are-the-hexagons-in-chemistry/
[195] https://en.wikipedia.org/wiki/Benzene

machinery can survive without them. However, multicellular eukaryotes (the more evolved and complex organisms)—including humans, plants, fungi, and animals—almost universally use aromatic rings (like benzene or similar structures) as building blocks. [196]

The shape is something things slowly conform to to reach stability. Hexagons dominate due to stability and prevalence in aromatics [197], but organic chemistry's creativity thrives on exceptions. Think of it as a hexagonal empire with rebellious outliers. There is also the case of benzenes discovery...

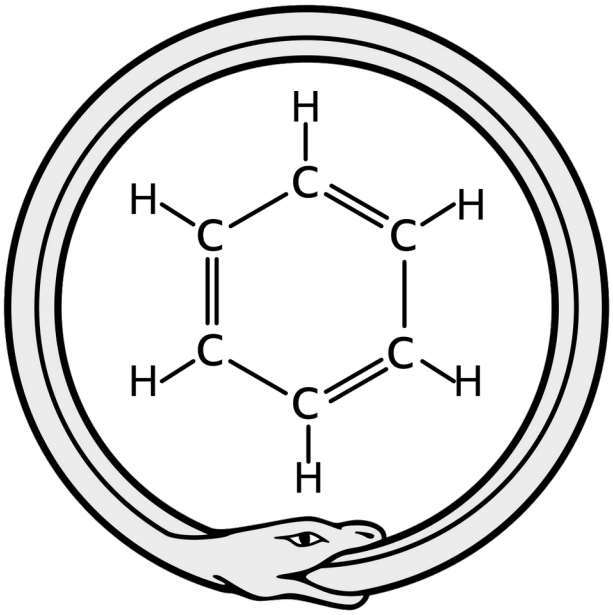
The German organic chemist August Kekulé [198], the principal founder of the theory of chemical structure, described the eureka moment when he realized the structure of benzene, after he saw a vision of Oroborus [199]:

[196] Lynch JH, Dudareva N. Aromatic Amino Acids: A Complex Network Ripe for Future Exploration. Trends Plant Sci. 2020 Jul;25(7):670-681. doi: 10.1016/j.tplants.2020.02.005. Epub 2020 Mar 13. PMID: 32526172.

[197] https://www.mpg.de/20792404/S004_Infographic_022-023.pdf https://www.openaccessjournals.com/articles/a-short-note-on-benzene-and-its-properties.pdf

[198] https://en.wikipedia.org/wiki/August_Kekul%C3%A9

[199] John (1957). From Alchemy to Chemistry. Courier Corporation. pp. 179–180. ISBN 978-0-486-28690-7.



The Oroborus, Kekulé's inspiration for the structure of benzene

"I was sitting, writing at my text-book; but the work did not progress; my thoughts were elsewhere. I turned my chair to the fire and dozed. Again the atoms were gamboling before my eyes. This time the smaller groups kept modestly in the background. My mental eye, rendered more acute by the repeated visions of the kind, could now distinguish larger structures of manifold conformation: long rows, sometimes more closely fitted together; all twining and twisting in snake-like motion. But look! What was that? One of the snakes had seized hold of its own tail, and the form whirled mockingly before my eyes. As if by a flash of lightning I awoke; and this time also I spent the rest of the night in working out the consequences of the hypothesis." - August Kekulé [200]

Interesting isn't it? Without realizing it ancient alchemy, with its creations of potions, drugs, tinctures, compounds and mixtures aligned itself with this hexagonal structure. Using symbols such as the Seal of Solomon, recognizing the hexagon as an extension of the square and cube and the geometric and conceptual representation it has over transmutation. Even

[200] https://en.wikipedia.org/wiki/Ouroboros#cite_ref-26

going so far as to doing their alchemical work inside of these drawn out symbols:

I am sure many of you are familiar with the idea of symbols within circles being used as portals to summon spirits, demons and ghosts or to practicing Witches and Wiccans protective areas:

This idea seems to be a superstitious remnant of the actual symbols purposes as alchemical representations of the geometric forces shaping the work of the Alchemist within these circles. Try to picture creating the legendary physical philosopher’s stone but to forge it you have to work within the symbol that represents it drawn out on your work space. In essence what I just described to you is the basis of ritual circles like those used in "magic" rituals. However their original purpose seems to be as holographic, fractal alignment zones that alchemists would use to "empower" their work with "divine energy" and other such fantastical claims.

To the ancient alchemists, what occurred in their glass vessels—those sealed flasks warmed by flame and pressure—was not isolated to the external world. It was a mirror, a metaphor, a sacred correspondence. The

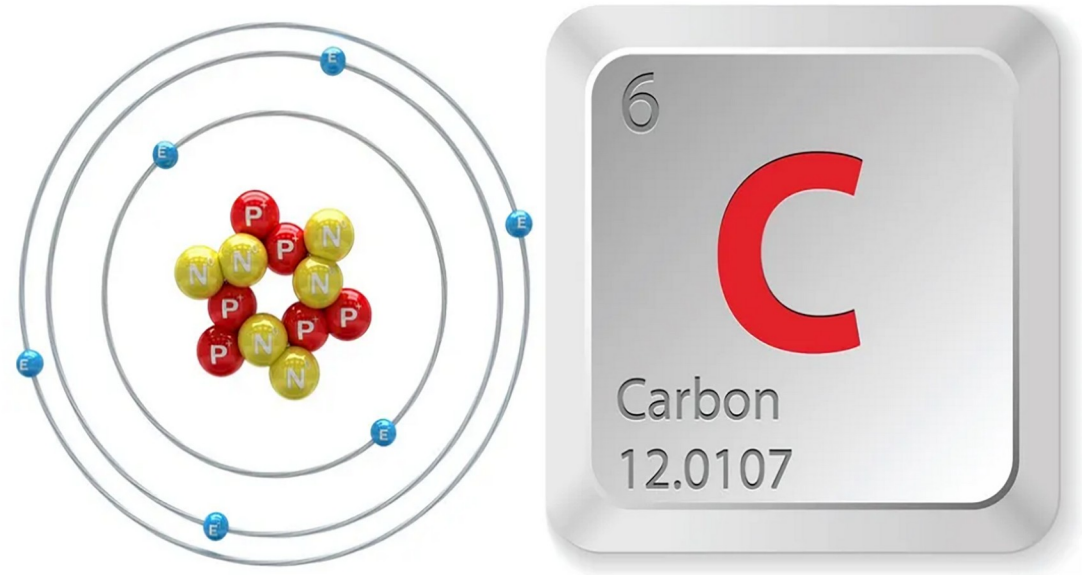
bubbling of liquids, the separation of oils, the transformation of base material into something more refined—these were reflections of their own inner world. They watched the processes of nature, and they listened.

They believed the transformations they observed could be internalized. That each chemical interaction, each phase of separation and recombination, had its analog in the human spirit. A chemical solution, after all, is not so far removed from a solution to a problem. And just as matter could be distilled—reduced to essence, purified, and recombined—so too could thought. Ideas could be broken down into their component parts, examined, refined, and synthesized anew into clarity, into wisdom.

This, then, was the origin of inner Alchemy: the realization that matter and mind are not separate, but aspects of a deeper unity. The crucible and the psyche were two chambers of the same great laboratory. And with the use of metaphor, the Western mystical tradition of Alchemy was born—not as primitive science, but as the poetic science of the soul.

We are not just observers of change. We are vessels of it. And the recognition of that truth is what means to be an Alchemist. To align oneself to the divine structure of transmutation and become a living embodiment of that structure.

To solidify this even further in your mind we need only look at one of the foundational building blocks for all known life, carbon—a chemical element with the atomic number 6. In fact a stunning pattern emerges when you inspect the atomic structure of Carbon and compare it to the golden ratio and Fibonacci sequence. In those calculations once the ratio reached 1.666...it stabilized around that number. Carbon makes the same move, it has 6 protons, 6 neutrons and 6 electrons and is the stable base for all known life.



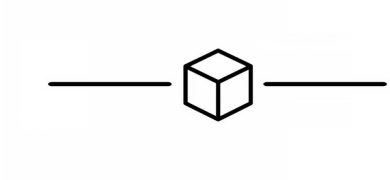
The structure of carbon's neurons, protons and electrons. (Image credit: Shutterstock)

Carbon is the primary building block of all known life and it forms the backbone of the organic molecules that make up living systems, including proteins, carbohydrates, lipids, and nucleic acids (DNA and RNA). Carbon's unique ability to form four covalent bonds allows it to create stable, complex, and diverse molecular structures essential for biological processes [201]. Because of its versatility and chemical stability, all known organisms—from microbes to humans—depend on carbon-based compounds as the foundation of their cellular and metabolic structures. [202]

It seems the number 666 forms the bases for the mathematical and geometric spiral and the biological one via evolution which carbon is the base of. It may be that base entirely because of its hexagonal structure as we have been investigating thus far.

[201] *Campbell, N. A., & Reece, J. B. Biology, 10th ed., Pearson, 2014, pp. 66–70*
Hazen, R. M. *Genesis: The Scientific Quest for Life's Origin,* National Academies Press, 2005, pp. 52–54

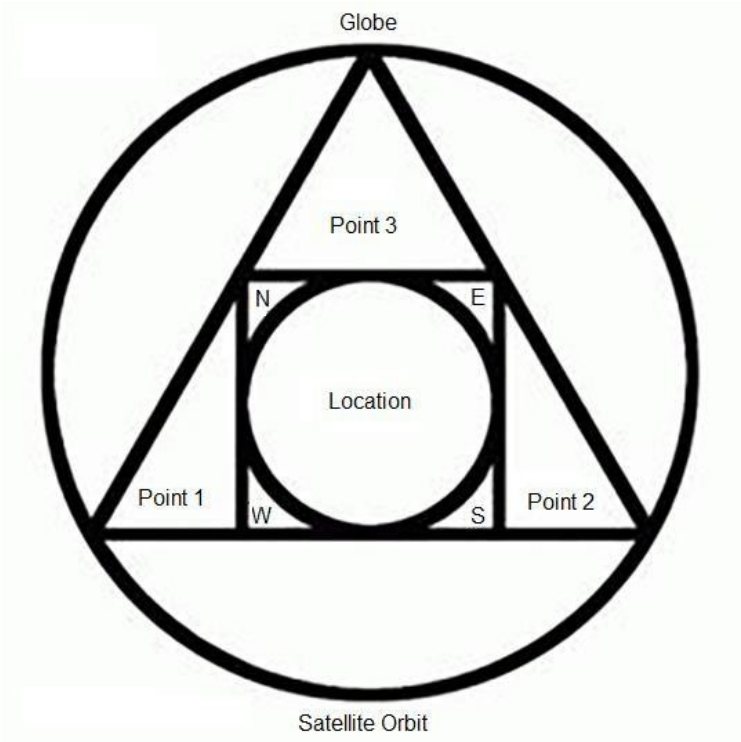
[202] https://en.wikipedia.org/wiki/Carbon



From this idea of aligning oneself to the forces of transmutation. This is where the concept of being possessed by the "holy spirit" or "divine generative force" came from. The actual generative force that is structural to all of nature. To align oneself to it can lead to a spiral staircase of evolution to a metaphorical heaven or heavenly life.

However to stray from that path means to be sucked into the vortex of degeneration. A path that eventually leads to a life similar to what is described as hell in many religions. A great metaphor for how embracing transformation can lead you to a higher form of living in many different ways, but to deny the concept of transmutation itself, to stray from the path as many put it. That always leads to a downward spiral in life.

Triangulation and Trilateration



This next section is going to be sort of a fun exercise. We will remain within the sphere of technology, this time turning our gaze toward the intricate systems of modern logistics and mapping. It’s a fitting direction, given the ancient lineage we are tracing. The mythic figure Hermes

Trismegistus [203]—a legendary Hellenistic period figure that originated as a syncretic combination of the Greek god Hermes [204] and the Egyptian god Thoth [205]. Taking on the roles of both he was revered as the progenitor of alchemy, the patron of messengers, boundaries, roads and routes and of all things in motion.

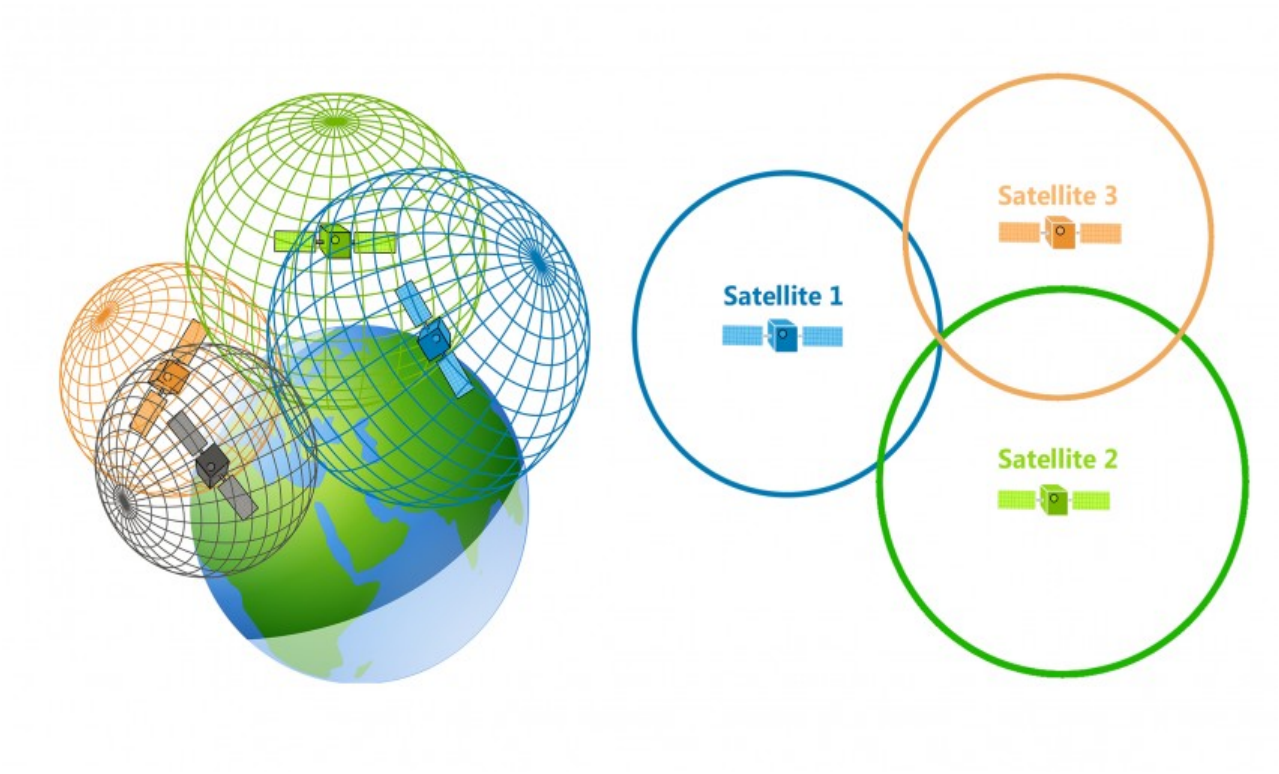
Alchemy and logistics, once seemingly disparate, now echo one another through this symbolic lens. Could it be that beneath the circuitry of global positioning and supply chains, the ancient architecture of transformation is still at work? Let's find out.

As stated this will function more as a exercise to see if we can align logistical mathematics to the templates steps. For the explanation we will be borrowing from the following website:

https://gisgeography.com/trilateration-triangulation-gps/

How GPS Receivers Work – Trilateration vs Triangulation

[203] https://en.wikipedia.org/wiki/Hermes_Trismegistus
[204] https://en.wikipedia.org/wiki/Hermes
[205] https://en.wikipedia.org/wiki/Thoth



GPS Receivers Use Trilateration

"Have you ever wondered how your GPS receiver works? They use a technique called trilateration. Despite how GPS receivers are often confused with triangulation (which measures angles), they really don't use angles at all. Trilateration involves measuring distances.

Trilateration Measures Distance, Not Angles How does the GPS system pinpoint your location using trilateration? Using a simple two-dimensional example, let's imagine we have three GPS satellites each with a known position in space."

From here we will begin to apply the template to see what aligns. As it is an abstract concept it is universally applicable the same way a metaphor is.

Circle (Starting Material / Subject to Be Located):

‘Really, all that satellites do is broadcast a signal for your GPS receiver to pick up with a specific time and distance. For example, the first satellite broadcasts a signal that eventually hits your GPS receiver. We don’t know the angle, but we do know the distance. That’s why this distance forms a circle equal in all directions. This means that your GPS position could be anywhere on this circle at this specific radius."

For the circle we could count the globe or undefined destination on a map, the circular orbit of the satellite themselves or the above definition.

Trilateration satellite broadcast

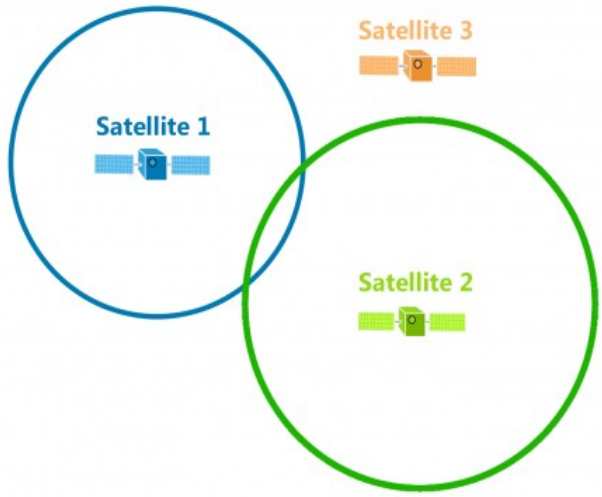
Unification of Opposites (Duality / Signal and Distance):

The system operates on the duality between satellites (fixed, transmitting) and the receiver (mobile, passive). Signals are constantly emitted from known points, and the receiver responds only by listening.

- Time and distance form another polarity: the time delay in receiving signals is used to calculate spatial distance. This duality between *known vs unknown* and *signal vs response* is fundamental to how trilateration resolves location.

“Really, all that satellites do is broadcast a signal for your GPS receiver to pick up with a specific time and distance.”

"What happens when your GPS receives a second signal? Again, this distance is equally broadcasted in all directions until it hits your GPS receiver. This means that the distance could be anywhere on that circle. But this time, we have two known distances from two satellites. With two signals, the precise position could be any of the two points where the circles intersect.’

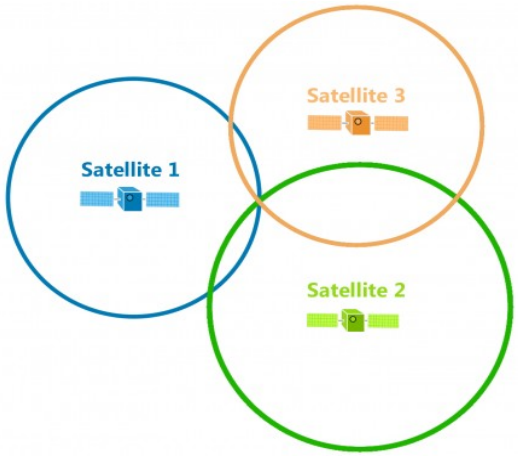


Triangle (Three Reference Points / Minimum for Trilateration):

Three satellites are the **minimum** required to establish a 2D position through trilateration (longitude and latitude). Each signal provides a radial distance from a known point.

- The intersection of three spheres (in 3D) or circles (in 2D) forms a precise point: the estimated location.
- This triangle is the catalytic configuration—the bare minimum geometry required for transformation from *unknown* to *known* position.

"Using three distances, trilateration can pinpoint a precise location. Each satellite is at the center of a sphere and where they all intersect is the position of the GPS receiver. As the position of the GPS receiver moves, the radius of each circle (distance) will also change.



But the reality is in our three-dimensional world that GPS satellites broadcast signals as a sphere. Each satellite is at the center of a sphere. Where all spheres intersect determines the position of the GPS receiver."

Within this step we have uncovered a trinity of three satellites all that broadcast a signal combining time and distance in the form of spheres around themselves. In other words, circles that contain a trinity and whose functionality forms a duality of time and distance.

Four Elements (The Four Directions):

Our four "elements" are the four spacial axis on 2D plane used in the mathematics to calculate the position or you could say the four directions on a map or compass. North, east, south, west which plays a large foundational part in global positioning. Direction is important to any type of location that should be obvious. Just as the forces and the other examples are ever present, these four directions are ever present within this process and help shape the overall location.

Square (Final Transformed Product / Fixed Location):

The result of the process: a **calculated position in space-time or on a map/globe**, rendered into usable coordinates (latitude, longitude, elevation).

- The chaotic unknown is now fixed within the structured, four-sided frame of digital mapping.

- The square is the clean, discrete data structure—anchored location inside Earth’s reference grid.

Inner Circle (Reproduction / Continuous Real-Time Tracking):

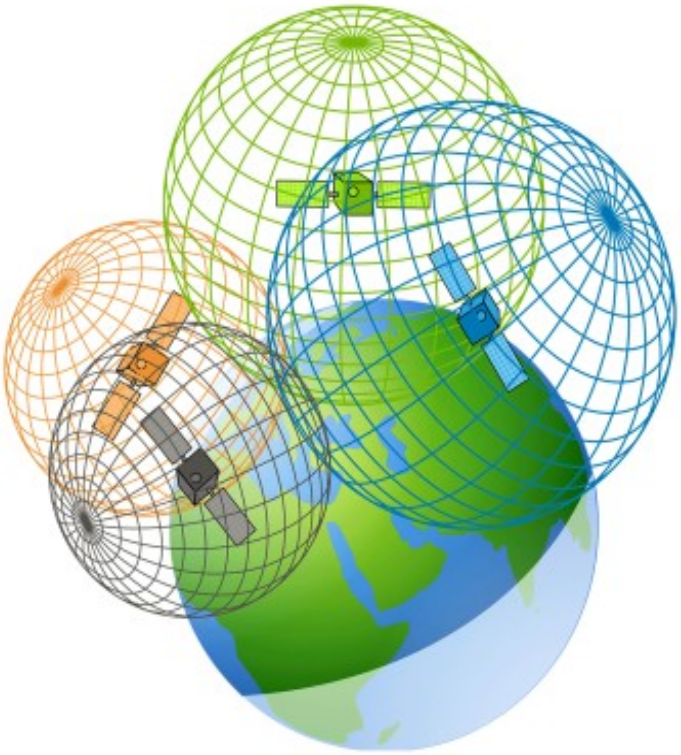
GPS doesn’t resolve a location once—it **continuously refreshes**, creating an ongoing loop of transformation.

- The receiver constantly updates its position in real time.

  Each calculation can trigger navigation, movement tracking, or coordination with other systems—thus propagating transformation forward.
  This is the self-sustaining cycle, the inner circle within the square, enabling continual navigation and alignment. [206]

We can do the same thing with triangulation.

[206] https://en.wikipedia.org/wiki/Global_Positioning_System
https://www.pubnub.com/blog/optimize-gps-ping/
https://en.wikipedia.org/wiki/Ping_(networking_utility)



Triangulation Measures Angles, Not Distance.

"On the other hand, surveyors use triangulation (illustrated below) to measure unknown distances. They do this by establishing a baseline length."

When we know the lengths and angles, triangulation determines the distances by forming triangles, as shown in the diagram above. For example, surveyors gathered approximately 26,000 stations from Meade's Ranch in Kansas to create the North American Datum of 1927 (NAD27). But the Global Positioning System uses the World Geodetic Survey (WGS84) to reference positions."

Circle (Starting Material / Unknown Target Location):

The initial unknown point that needs to be located. This is the object or subject whose position must be determined. It is the raw material—the unsolved variable.

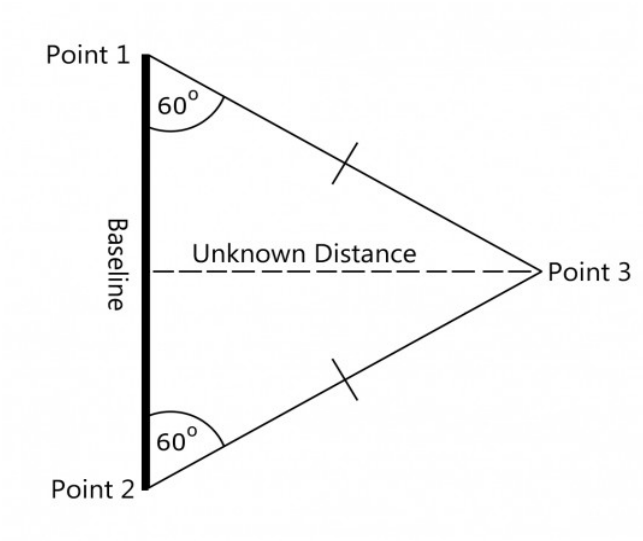
Unification of Opposites (Duality / Known vs Unknown):

Triangulation works by measuring **angles from two or more known locations** to the **unknown**. The duality lies in this relationship:

- **Known fixed stations** vs. **Unknown target point**
- **Angle vs. distance**
  This contrast sets the system in motion—the known defines and limits the unknown through geometric relationship.

Triangle (Three Points / Angle-Based Configuration):

Triangulation requires a triangle:



From each point, surveyors measure the angles of distant points using instruments such as theodolites.

"When we know the lengths and angles, triangulation determines the distances by forming triangles, as shown in the diagram above. For example, surveyors gathered approximately 26,000 stations from Meade's Ranch in Kansas to create the North American Datum of 1927 (NAD27). But the Global Positioning System uses the World Geodetic Survey (WGS84) to reference positions."

- **Two known base points** (observation stations)
- **One unknown point** (target)
  The measured angles at the base stations and the baseline distance between them allow calculation of the unknown point's position.
  This triangle is the engine of transformation—converting angular data into a fixed position.

Four Elements (The Four Directions):

Same as trilateration, the four directions (North, East, South, West) or four quadrants of a 2-D spacial plane in geometry.

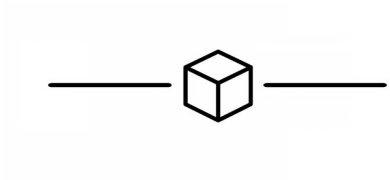
Square (Final Transformed Product / Determined Position):

The transformation produces a **precise calculated location**. The once-unknown point is now resolved into structured coordinates—measurable and definable. Like a square, it marks a boundary—a fixed placement within a geometric system.

Inner Circle (Reproduction / Use in Broader Mapping Systems):

Once triangulated, the resolved point can:

- Serve as a new reference for further triangulations (reproduction)
- Be used in mapping, navigation, or broader geodetic networks
  This creates a regenerative loop—the output becomes the input for expanded spatial understanding.



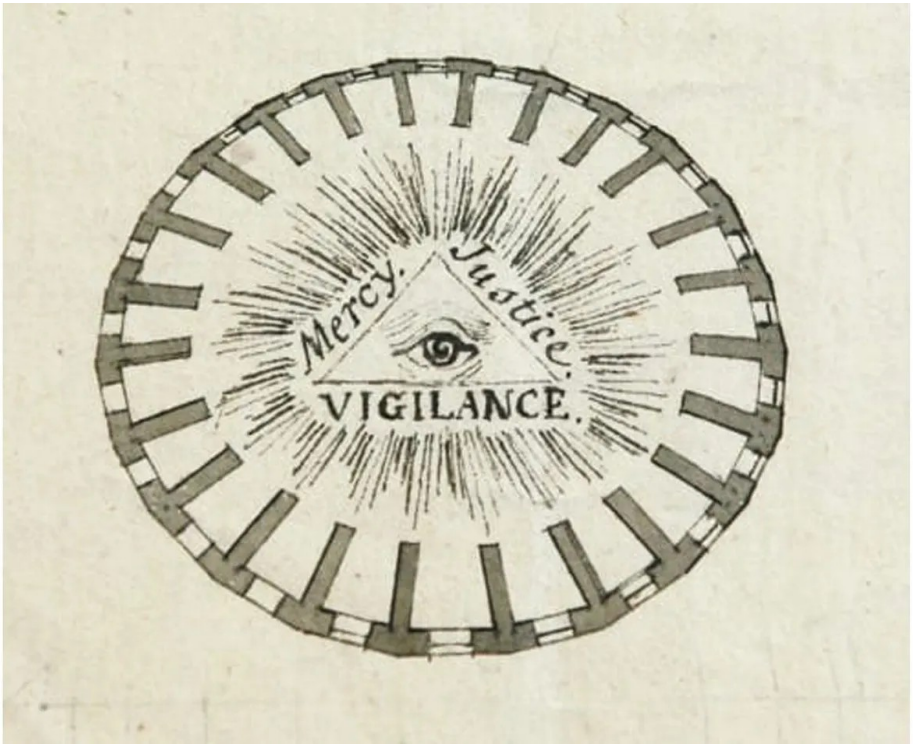
"Conclusion

As GPS satellites broadcast their location and time, trilateration measure distances to pinpoint their exact position on Earth. While surveyors use triangulation to measure distant points, GPS positioning does not involve any angles whatsoever. Through the measurement of distances, your precise GPS location can be determined. Yet several factors such as HDOP, PDOP, GDOP, and the atmosphere can affect GPS accuracy and error. GPS is a remarkable system for measurement and navigation like these 10 GPS apps. But do you want to learn more about satellites in orbit? Here are a few more articles to build on your expertise in the field:"

It is the same with both processes—whether measured in the linear reach of distance or the rotational precision of angles. The symbolic architecture persists. Even here, in the seemingly cold and calculated realm of logistics, we can project the presence of this elegant formula: transformation, or in the truest alchemical sense, *transmutation*. To encounter this symbol repeatedly—in geometry, in biology, in chemistry, in engines and optics and even the motion of goods across Earth—is not a matter of chance. It is a reflection of the unity between idea and matter, between pattern and process. A tool, encoded within a symbol, meant not only to describe the world, but to shape how we *engage* with it.

This is no idle claim. It is a hypothesis supported by recurrence, by symmetry, by projection across domains once thought unrelated. And I hope, dear reader, that by now this realization has begun to crystallize in your own mind as well. Now, let us proceed—into the ever-expanding frontier of human technology—to explore how this symbol continues to shape the world not as myth, but as method.

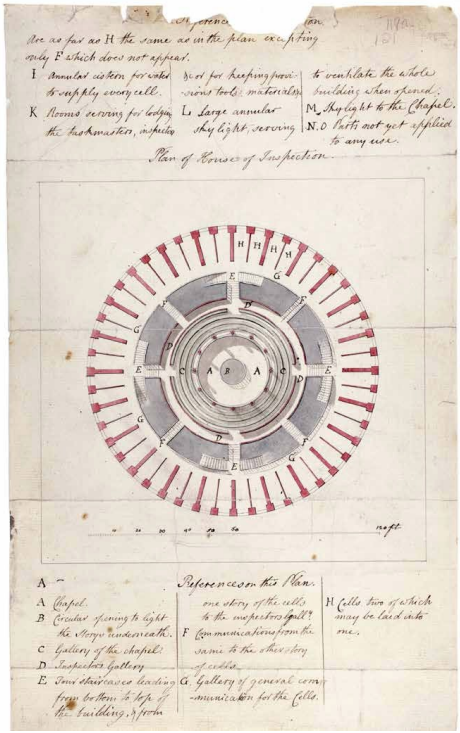
The Panopticon



In the year 1794, in Britain, a philosopher named Jeremy Bentham [207] envisioned a structure—an architecture not merely of stone and steel, but of thought. At the heart of this symbol stood the *Eye of Providence*—an eye, ever open, ever aware—radiating not menace, but meaning. It was encircled by three potent words: *Mercy*, *Justice*, and *Vigilance*. And these were not just decorative inscriptions—they were the intended virtues to be instilled, cultivated, and ultimately transmuted within those it observed.

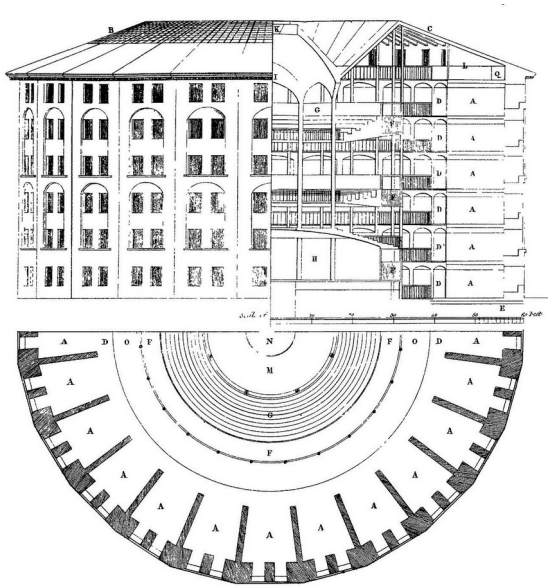
[207] https://en.wikipedia.org/wiki/Jeremy_Bentham

He called it the *Panopticon* [208]. It was to be a new kind of prison, one grounded not in brute force, but in the delicate machinery of the human mind. For this bold endeavor, Bentham enlisted the architect Willey Reveley to craft a symbol—a logo—that would encapsulate the essence of this radical idea.

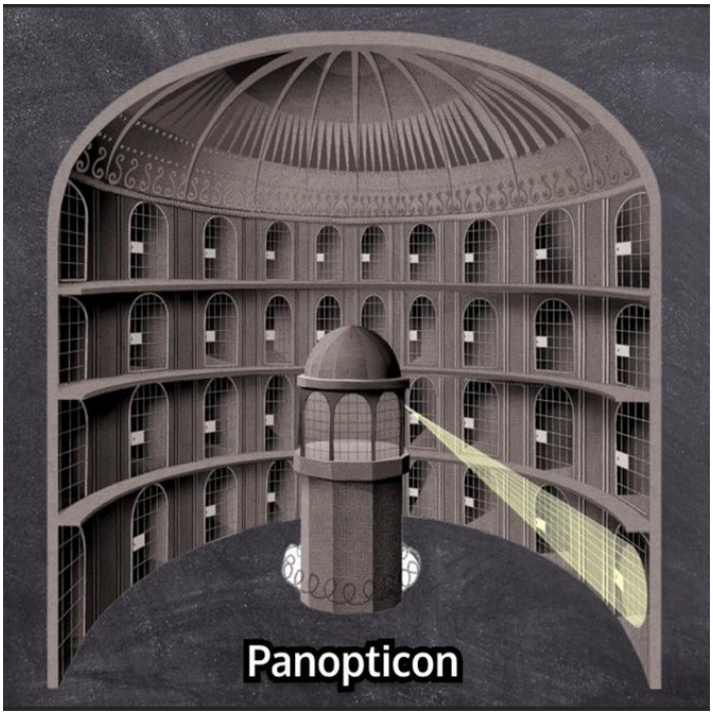

Plan of Houses of Inspection.
References on this Plan.
A Chapel.
B Circular opening to light the Story's underneath.
C Gallery of the chapel.
D Inspectors Gallery
E Five staircases leading from bottom to top of the Building, & forth
F Communications from the same to the other story of cells
G Gallery of general communication for the Cells
H Cells two of which may be laid into one.
I Annular cistern for water to supply every cell.
K Rooms serving for lodging the Taskmasters, inspectors
L Large annular Sky Light, serving
M Sky light to the Chapel.
N.B Parts not yet applied to any use.

The Panopticon itself was a geometric marvel: a rotunda surrounding a central inspection tower. The design was deceptively simple, but its psychological implications were profound.

[208] Jeremy Bentham (1791). Panopticon, or The Inspection House
https://en.wikipedia.org/wiki/Panopticon#cite_ref-3
https://www.britannica.com/technology/panopticon



From this central tower, any prisoner could be watched at any time—but crucially, none would know *when*. This uncertainty gave rise to a subtle, yet potent force: self-regulation. The gaze of authority was internalized. In the minds of the prisoners, the *possibility* of being watched at all times transformed into the *assumption* that they always were.



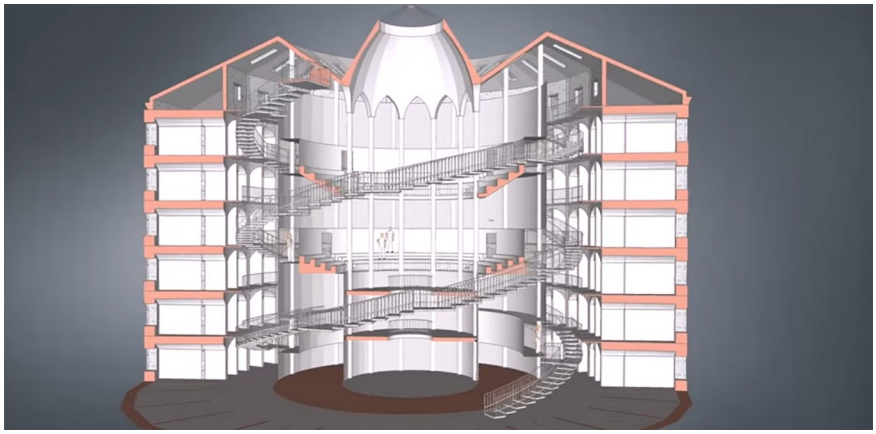
Here, we must pause and reflect.

Is this not a kind of philosopher's stone? A mechanism of transformation, not of lead into gold, but of behavior into order? Just as the legendary alchemist sought to purify base materials into higher forms, Bentham sought to refine the soul through the geometric architecture of transmutation. The eye became a tool. It did not inflict pain, nor impose chains.

Instead, it reshaped identity through the alchemy of perception. It is a sobering notion—that the mind itself can become the crucible of its own transformation. And whether one sees this as a triumph of humane reform, or the prelude to a dystopian surveillance age, the symbol remains. An all-seeing eye.

A geometric vessel of moral aspiration—or quiet control. And in that eye, there is a lesson about power, perception, and the fragile boundary between watching and being watched.

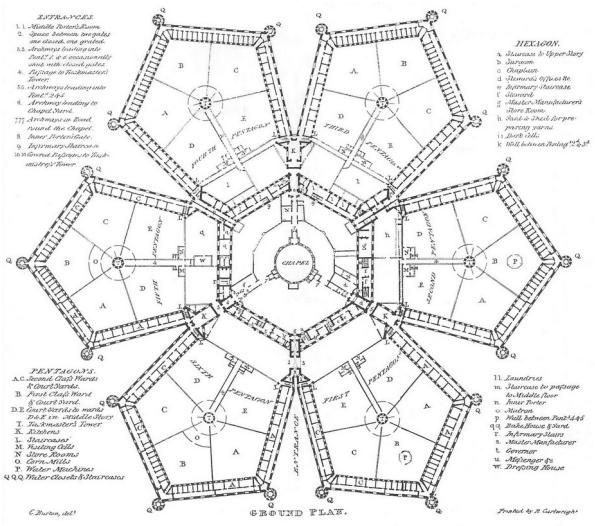
This alchemically inspired design becomes even more striking when we turn our gaze to the completed structure itself. What first appears as mere architecture slowly reveals its deeper intention: a fusion of geometry, symbolism, and aspiration.



Computer rendered image of how Bentham's Panopticon would have appeared if built.

A spiraling tower of moral transmutation, enclosed within the circle of its walls and oriented around three luminous virtues—mercy, justice, and vigilance. One cannot help but feel that the symbolism of the Philosopher's Stone is quietly at work here, woven into the very geometry and intention of the structure. And this resonance becomes even clearer when we look to

later interpretations of the Panopticon—such as the hexagonal design of Britain's Millbank Prison also designed by Bentham.



The plan of Millbank Prison has six pentagons with a tower at the centre arranged around a chapel.

It becomes apparent—quietly, almost inevitably—that Bentham was attempting something far more ambitious than mere prison reform. He was, perhaps without fully realizing it, drawing upon esoteric principles, embedding within stone and steel the deep structure of the Philosopher's Stone itself. The architecture becomes a kind of moral geometry: a template meant not only to confine, but to transform. We have seen this impulse before.

Across the long corridors of history, sacred geometry has shaped cathedrals, mosques, and temples—spaces designed not simply to house the faithful, but to elevate them [209]. Bentham's Panopticon, in this light, becomes a modern echo of an ancient intuition: that form can guide function, that structure can cultivate spirit, and that the careful arrangement of shapes and sightlines may coax human beings toward a more refined state of being.

[209] Lesser, George (1957–64). Gothic cathedrals and sacred geometry. London: A. Tiranti.
https://en.wikipedia.org/wiki/Sacred_geometry
Mann, A. T. Sacred Architecture, Element Books, 1993, ISBN 1-84333-355-4.

Now lets try to apply the template to this creation:

Circle (Starting Material / Inmate Yet to Be Reformed):

The **circular prison walls** represent both the containment and the initial condition of the prisoner—unreformed, isolated, and awaiting transformation.

- The circle symbolizes the *raw human material*, held in suspension and lacking moral fiber (allegedly).
- It also reflects repetition, time served as punishment in cycles (days, nights, weeks, months, years).

Unification of Opposites (Duality / Social Conflict and Order):

The opposing forces within the prison system converge here:

- **Guards vs. prisoners**
- Freedom (outside) vs. confinement (inside)
- Day vs. night, representing the passage of time, surveillance cycles, and existential contrast

This duality generates the tension and structure necessary for psychological and behavioral transformation.

Triangle (Three Governing Principles / Tools of Behavioral Transmutation):

The three virtues applied to shape the inmate are:

- **Mercy** (compassion and rehabilitation)
- **Justice** (enforcement of consequence and balance)
- **Vigilance** (constant observation and discipline)

These are the threefold instruments used by the institution to attempt reformation.

Four Elements (Environmental Forces / Four Walls

- **Fire – Summer**
- **Air – Spring**
- **Water – Winter**
- **Earth – Autumn**

These four seasons reflect the natural, external pressures exerted on the inmate, often through forced labor in the elements—making time itself a force of transformation. Nature becomes the crucible. You could even view the four walls of their cells as the four elements.

Square (Final Transformed Product / Reintegrated Citizen):

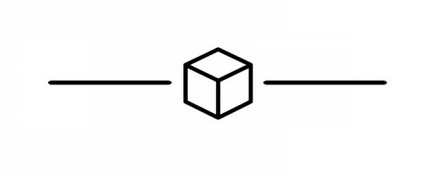
The reformed inmate, having been shaped by law, time, and surveillance, is now deemed ready to return to society.

- The “square” reflects order, structure, and conformity.
- It is the *socially acceptable shape*—the box into which the raw individual has been reshaped.

Inner Circle (Reproduction / Lingering Surveillance and Behavior Conditioning):

The final state includes a **new internalized awareness**:

- The prisoner now carries an invisible observer within—anxiety about always being watched.
- This simulates the **“eye of God”**, or panoptic fear, ensuring self-regulation even outside prison.
- The transformation reproduces itself psychologically—the system lives on *inside* the reformed.



It becomes strikingly clear, upon reflection, that throughout history, human beings have endeavored—consciously or not—to recreate this ancient template, to fashion their own versions of the Philosopher’s Stone. The evidence suggests that this was not merely symbolic artistry or abstract philosophy. Rather, it points to an intimate awareness—a recognition—of a deeper, transformative structure embedded in reality itself. That some among our ancestors may have not only understood this symbolic architecture, but also sought to *use* it, raises profound and unsettling questions.

Who were these individuals? What did they know? And how far did their understanding reach? The implications are vast. If this pattern is a kind of cosmic instruction manual—encoded not in language, but in structure—then the history of civilization may contain far more intentionality than we’ve imagined. These symbols, these stones, may be more than metaphor.

I want you to linger, just for a moment, on this section. It stands out from the rest in a way that is almost unsettling. For here we encounter the first major iteration of the Philosopher's Stone—the ancient symbol of enlightenment, of liberation—used instead as an instrument of confinement. A geometry meant to elevate the spirit becomes, in this instance, the architecture of a cell. It is as though a guiding star has been hammered into a shackle.

The intentions, we must assume, were noble. Reformers imagined that by applying the symmetry and silent order of this sacred template, prisoners might be shaped into more harmonious citizens. Yet this usage carries a grave implication: that the very symbols crafted to illuminate the mind can also be bent—subtly, tragically—into tools of restraint. It reminds us that knowledge itself is ambivalent; it reflects the heart of the one who wields it.

Alchemy is no stranger to this duality. Throughout history its teachings have been twisted to serve both healing and harm. Consider black powder—known today as gunpowder. It began as an ancient Chinese alchemical "fire medicine", a quest for longevity and purification. [210]

"Gunpowder was invented in China sometime during the first millennium AD. The earliest possible reference to gunpowder appeared in 142 AD during the Eastern Han dynasty when the alchemist Wei Boyang, also known as the "father of alchemy", wrote about a substance with gunpowder-like properties. He described a mixture of three powders that would "fly and dance" violently in his Cantong qi, otherwise known as the Book of the Kinship of Three, a Taoist text on the subject of alchemy. At this time, saltpeter was produced in Hanzhong, but would shift to Gansu and Sichuan later on. Wei Boyang is considered to be a semi-legendary figure meant to represent a "collective unity", and the Cantong qi was probably written in stages from the Han dynasty to 450 AD.

While it was almost certainly not their intention to create a weapon of war, Taoist alchemists continued to play a major role in gunpowder development due to their experiments with sulfur and saltpeter involved in searching for

[210] Needham, Joseph (1976), Science and Civilization in China, Volume 5 Part 3, Cambridge University
Press
https://opentextbooks.clemson.edu/sciencetechnologyandsociety/chapter/gunpowder-in-medieval

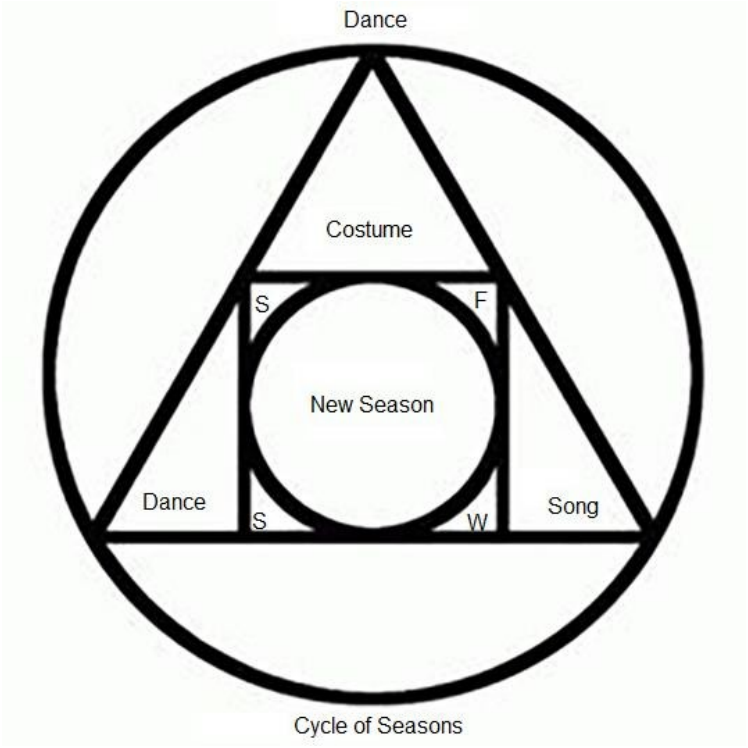
eternal life and ways to transmute one material into another. Historian Peter Lorge notes that despite the early association of gunpowder with Taoism, this may be a quirk of historiography and a result of the better preservation of texts associated with Taoism, rather than being a subject limited to only Taoists. The Taoist quest for the elixir of life attracted many powerful patrons, one of whom was Emperor Wu of Han. One of the resulting alchemical experiments involved heating 10% sulfur and 75% saltpeter to transform them." [211]

In time, "fire medicine" became an instrument of war, a force that reshaped empires and extinguished untold lives. This is the paradox we inherit: that the same spark which illuminates can also burn. The same symbol that guides can also imprison. And it is we—always we—who decide its destiny. Still, for now, we must set aside speculation.

The road ahead winds through further layers—more spheres, more mirrors, more echoes of the same deep structure. Let us continue.

Indigenous American Seasonal Dances

[211] https://en.wikipedia.org/wiki/History_of_gunpowder#CITEREFNeedham1976



I have found, rather intriguingly, that this ancient template appears to echo within the ceremonial structures of certain Native American dances. Now, to be clear, there is a tremendous diversity among the many tribes across the Americas—each with their own traditions, rhythms, and cosmologies. Not every dance adheres perfectly to the symbolic pattern we've been exploring. But many do.

And the alignment, both in structure and intention, is too consistent to dismiss as coincidence. It is worth noting that much of native American culture was destroyed and they did not keep records in the same manner as the western societies. We only have artifacts and their surviving oral traditions to go by. A great deal of their culture has been preserved but for the most part we can only speculate on the purpose and function of many aspects of their life.

Now this claim is not baseless, the natives had man familiar symbols associated with our template and its relative concepts. Such images as the

spiral and four elements appear and take shape in the Indigenous cultures as they do the world over. However one in particular stood out to me from the Mississippian culture. [212]

Cox mound gorget (Mississippian culture, found in Tennessee, c.1250–1450)

A square made up of three lines that loop into circles at its corners and all of witch being displayed on a circular gorget. It looks exactly like the looped square symbol on the picture stone in Gotland, Sweden, from the 5th century that was pictured in the Seed section from earlier. One of the symbols that had been lumped into the category of "Valknut". Now the Mississippian culture was a collection of Native American societies that flourished in what is now the Midwestern, Eastern, and Southeastern United States from approximately 800 to 1600 CE, varying regionally.

[212] John H. Blitz. "Mississippian Period". Encyclopedia of Alabama. Alabama Humanities Foundation.
https://en.wikipedia.org/wiki/Mississippian_culture#cite_ref-2

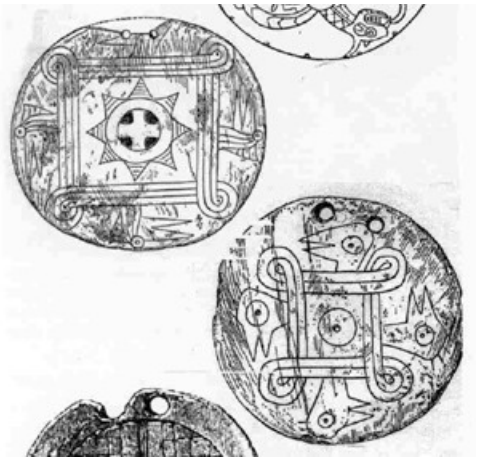
It was composed of a series of urban settlements and satellite villages linked together by loose trading networks. The largest city was Cahokia, believed to be a major religious center, located in what is present-day southern Illinois. The Mississippians had no known or recorded writing system or recognized stone architecture. They worked naturally occurring metal deposits, such as hammering and annealing copper for ritual objects such as Mississippian copper plates and other decorations, but did not smelt iron or practice bronze metallurgy.

So it is not unlikely that they would have encountered such a world wide symbol as we have seen. Perhaps even discovering it on their own. Whatever the case the reality is that they seem to also have knowledge of this pattern.

Lets stop to deconstruct this symbol on the gorget objectively:

- The circular body of the gorget is the outer circle.
- No visible duality unless we count the circle and square as the classic "heaven and earth".
- Three lines form circular loops, this is the triangle.
- the four woodpeckers or birds represent the four elements. Known to many native tribes as the "four winds".
- The three interconnected looped lines form the body of a square.
- Inside is the sun and another cross but it should be of note that this is not the only gorget with this symbol they found. [213]

[213] https://tennesseeencyclopedia.net/entries/cox-mound-gorget/

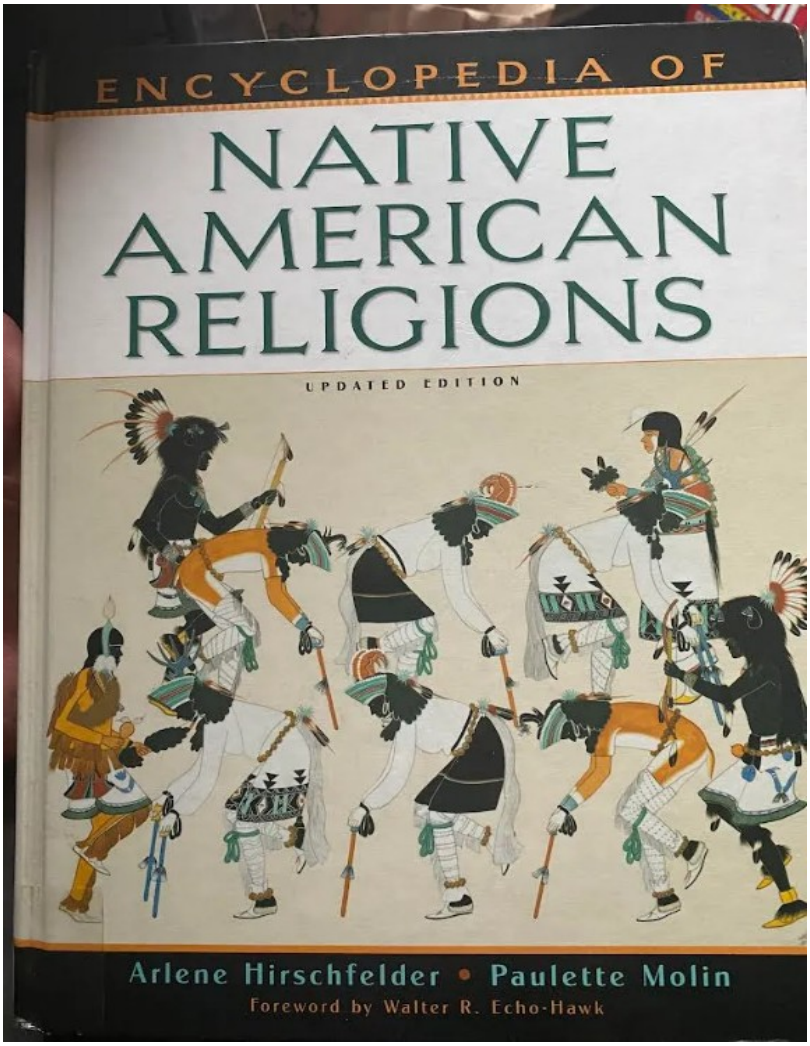


The other depiction has a monad in the center.

It is apparent that this culture has a shared symbology with this template and the squared circle concept. Upon further investigation of their culture I came across other similarities.

For those unfamiliar with Native American traditions, it’s important to understand that dance, among many Indigenous peoples, was not mere entertainment. It was not performance art in the European sense. Rather, it was—and remains—a sacred act: a ceremony of connection, a language of the spirit, a dialogue with the Earth and sky. Each movement, each rhythm, encoded meaning. Structure was not imposed—it was revealed, drawn from the cycles of nature, the geometry of stars, the breath of the land.

This was taken from:



We are looking at dance specifically.

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missionaries in their work. The Reverend DAVID GREY CLOUD served as the Dakota Native Missionary Society's first missionary.

DALTON, MATTHEW WILLIAM *(1828–1918)* A missionary who served as president of the Indian Territory (present-day Oklahoma) mission of the Church of Jesus Christ of Latter-day Saints. He was born to Mary McGovern and John Dalton on November 1, 1828, in Madrid, New York. He arrived in Ogden, Utah, on September 5, 1850, and was baptized to the Mormon faith a few months later. He began his first mission in Indian Territory in 1877 and his second in 1883. During that period he taught farming and built the mission's first house. Dalton died on March 14, 1918, in Willard, Utah. (See also COOK, WASHINGTON N.; KIMBALL, ANDREW.)

DANCE Dance is fundamental to most Indian religions. It is inseparably bound up with Native American ceremonies and is an important part of worship and ritual. Among Indians in North America, every dance has its own steps, attitudes, rhythm, song or songs with words, accompanying music, and regalia. Some dances are performed by men, others by women, and some by men and women. Some are performed by a single dancer, others by all who wish to take part. Still others are for members of certain societies. There are personal, fraternal, clan, tribal, and intertribal dances. There are dances that express gratitude and thanksgiving, mourning, patriotism, and comedy. There are dances that are social, mimic, militaristic, invocative, and offertory.

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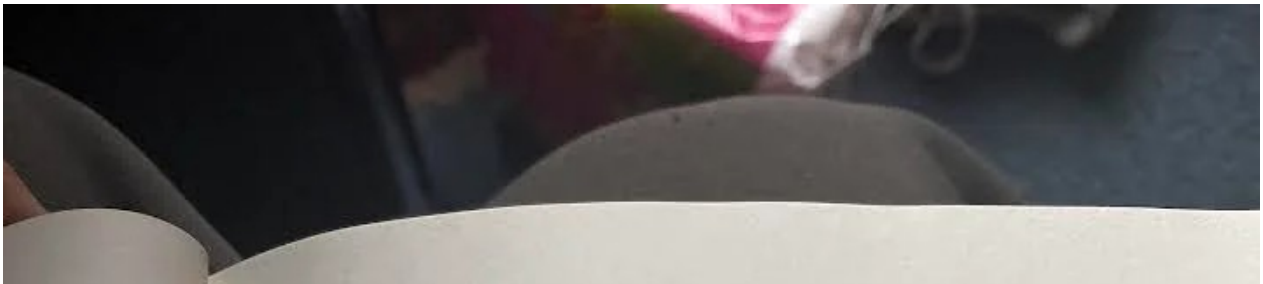

Among people from European traditions, dance has become differentiated as a "performance art" that is secular and individual-oriented in contrast to Indians, whose dances are sacred group expressions. (See list of ceremonies in the Subject Index for individual entries in this volume.)

DANCE FOR THE SPIRITS OF THE DEAD *Blackfeet* A sacred religious ceremony known to all divisions of the Blackfeet. The Dance for the Spirits of the Dead, sometimes referred to as a ghost dance, was believed to have ancient origins. Besides being attributed to a dance done by Kut-toe-yis, or Blood-clot, in the stomach of a monster, other versions of its inception exist among the people. The sacred ceremony was generally initiated when a person seeking spiritual assistance or blessings made a vow to provide it. Ritual elements included inviting the spirits of the dead to the ceremony, the singing of specific sacred songs, the symbolic painting of the dancers, the smoking of the pipe, and four periods of dancing. At the point when the spirits were invited in, they could not be called by name. (See also ALL-SMOKING CEREMONY; BLACK-TAILED DEER DANCE; CROW-WATER SOCIETY; STICK GAME DANCE.)

DANCING SOCIETIES *North Pacific Coast* Referred to as "secret societies," the members of these ritual organizations have inherited the right to impersonate spiritual beings from whom they have received power. Traditional stories account for the introduction of the dance by an ancestor who encountered a spiritual being and was instructed by that power. All those whose ancestors had an encounter with the same spiritual being from a dancing society organized in a hierarchic structure that performs the same dance. Positions in

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They danced not for spectacle, but for purpose, as a conceptual chemical sequence. Among the Indigenous peoples of the Americas, dance was a means of aligning with the forces of nature, of invoking change, of participating in the deeper rhythms of the cosmos. Each movement was a gesture of intent—a kind of living formula. A sacred equation, written not in symbols on paper, but in motion across the Earth.

And they were not alone in this understanding. Across the world, throughout history, many cultures have held dance as a sacred act [214]—an expression of meaning beyond words, a ritual technology used to heal, to invoke rain, to honor ancestors, to speak to the stars. It is not performance—it is invocation. Now, it is important to note that not every dance conforms neatly to the transformation template we've been exploring.

But some do. And those that do offer fascinating insight into how deeply embedded this structure may be in the human experience. As the text presented outlined, each ceremonial dance had its own specific requirements. Yet three elements consistently emerged as central pillars to the rite:

- The dance itself (which includes steps and attitude).
- The costume or regalia.
- The songs (which includes rhythm and words).

When all three pieces were present they would then begin the ritual. With this in mind we are able to establish the template abstractly.

Circle (Starting Material / Sacred Fire and Dance Cycle):

The dancers form a **circle** around a **central fire**—a physical and symbolic act.

[214] Judith Lynne Hanna, To Dance Is Human: A Theory of Nonverbal Communication, University of
Chicago Press, 1987, pp. 19–22.
Curt Sachs, World History of the Dance, W. W. Norton, 1937, pp. 3–15.
https://en.wikipedia.org/wiki/Dance

- The **circle** represents the **cycle of nature**, the passage of time, or the cycle of seasons.
- The **fire**, often present at the center, evokes transformation and the spirit world.
- The dance is not arbitrary—it is **timed** with specific seasonal or natural shifts, suggesting awareness of transformation thresholds.

This is the ceremonial beginning, where intention is gathered, and the primal form (nature's cycles) is acknowledged.

Unification of Opposites (Duality / Human and Nature, Stillness and Motion):

The ceremony acts as a bridge between **human will** and **natural force**.

The **opposites** being unified include:

- Human beings and the Earth
- Dryness and rainfall (in rain dances)
- Winter and spring (seasonal dances)
- Spirit and body
- Order and chaos

The dance is a symbolic negotiation, a deliberate movement that aims to harmonize opposing natural states and reestablish balance in some traditions among the Native Americans.

Triangle (Three Sacred Elements / Ceremony Composition):

The triangle emerges in the **threefold structure** of the ritual:

- **Dance** (movement).
- **Song** (vibration and invocation).
- **Costume** (symbolic embodiment of spirit or nature).

These elements must be **balanced and performed correctly** to invoke the desired transformation—be it rain, seasonal change, or spiritual renewal. In many traditions, the ritual was thought of as an **engine**—a structured formula that drove the world forward from one season to the next.

Four Elements (Forces of Transformation):

Depending on the tribe and the ritual, these appear in different symbolic clusters:

- **Four seasons**: Spring, Summer, Fall, Winter. [215]
- **Four winds**: North, South, East, West. [216]
- **Four classical elements**: Fire (ceremonial flame), Water (rain or cleansing), Earth (ground of the dance), Air (wind or breath).

These are the **environmental and spiritual forces** the ritual seeks to align with or influence. They surround and shape the space of transformation—just as the four elements shape the square in the template.

[215] https://www.stjo.org/native-american-culture/native-american-beliefs/four-directions/
[216] https://nativeamerican.mythologyworldwide.com/the-iroquois-and-the-legend-of-the-four-winds/

Square (Transformed State / Result of the Ritual):

The result aimed for—whether **rainfall**, **seasonal change**, **healing**, or **cosmic balance**—is the square:

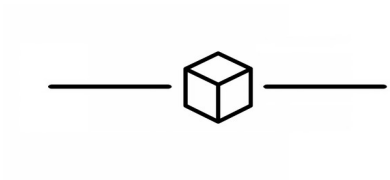
- A fixed, observable transformation in the physical or metaphysical world.
- The world “moves forward,” from one phase to another.
- Harmony is restored. The ritual, if successful, has completed its transmutational function.

Inner Circle (Cycle Renewed / World Regenerated Through Ceremony):

The ritual isn’t a one-time event—it’s a **repeating practice**, often seasonal. The dances take place at the same times every year or season in a continuous cycle or spiral.

- The dance creates **a living loop**, believed to help **regenerate the Earth**.
- The participants don’t just watch the seasons change—they **co-create it** through sacred action.
- The inner circle reflects the **perpetual cycle** of ceremony, transformation, and renewal.

In essence, these ritual dances were not just cultural expressions—they were functional engines of transformation, encoded with sacred geometry, environmental synchronization, and symbolic resonance. Whether literal or symbolic, they demonstrate a profound alignment with the exact structure of the template.



Admittedly, this example rests somewhat loosely within our framework—but when working with very little recorded information it is hard to draw a definitive outline; however it is no less worthy of contemplation. It raises a curious question—one that beckons us toward the deeper mysteries of our species and its forgotten past: how is it that this same symbolic architecture, this sacred template of transformation we call the Philosopher's Stone, seems to echo within Native cultures long isolated from the Western alchemical tradition? Among certain Indigenous civilizations of the Americas, we find patterns—geometric, mythological, cosmological—that bear a striking resemblance to this same geometric motifs of Europe and the eastern continents.

One other major connection to Alchemy seems to be present within native American culture. The Spirit Journey [217]. Among many Native American traditions, the spirit journey was not an act of escapism, but of transformation. A carefully prepared substance, often drawn from the natural world and known through generations of intimate observation, was ingested not for indulgence, but for purpose. The individual would enter an altered state, undertake an inner voyage, and return changed—bearing insight, balance, or healing for themselves and their people.

Seen through this wider lens, the parallels to alchemy are striking. The alchemist, too, worked with substances—potions, tinctures, elixirs—not merely to alter matter, but to catalyze a transformation of the self. The goal was never simply gold in the material sense, but a refinement of being: the emergence of a "golden" state of consciousness, clarified, integrated, and whole. In both traditions, the chemistry is only the doorway. The true work unfolds within.

And yet, these people were separated by vast oceans and epochs from the alchemists of ancient Greece and Egypt. It seems unlikely that this

[217] https://www.britannica.com/topic/vision-quest

knowledge was transmitted across such distances through conventional historical contact. So we are left with two tantalizing possibilities.

- The first: that the symbol is truly universal, not because it was spread, but because it was *discovered*—independently—by minds that watched nature closely and intuited the same underlying order. These were cultures deeply attuned to the rhythms of the Earth, the sky, and the soul. It is conceivable, even likely, that they too grasped this archetypal language—not through books or scrolls, but through stars, rivers, and cycles of life.

- The second possibility is equally provocative. That long before the rise of our known civilizations, there was an earlier epoch—a forgotten chapter in humanity's story—when this knowledge was already present, already shared. A primordial culture, perhaps, now lost beneath the sands of time, whose symbols and structures were carried forward by migration, memory, and myth. The presence of similar sacred geometries in Asia and among the Indigenous peoples of the Americas might suggest an ancestral bridge—one that connects more than continents. It connects *meanings*.

In either case—convergence or inheritance—we are confronted with a humbling truth: that the yearning to understand the cosmos, to mirror it in symbol and shape, is not unique to any one culture or tradition. It is a shared inheritance. A birthright of the human spirit. Let us continue, then, into even more conceptual domains, guided by this ancient beacon of transformation.

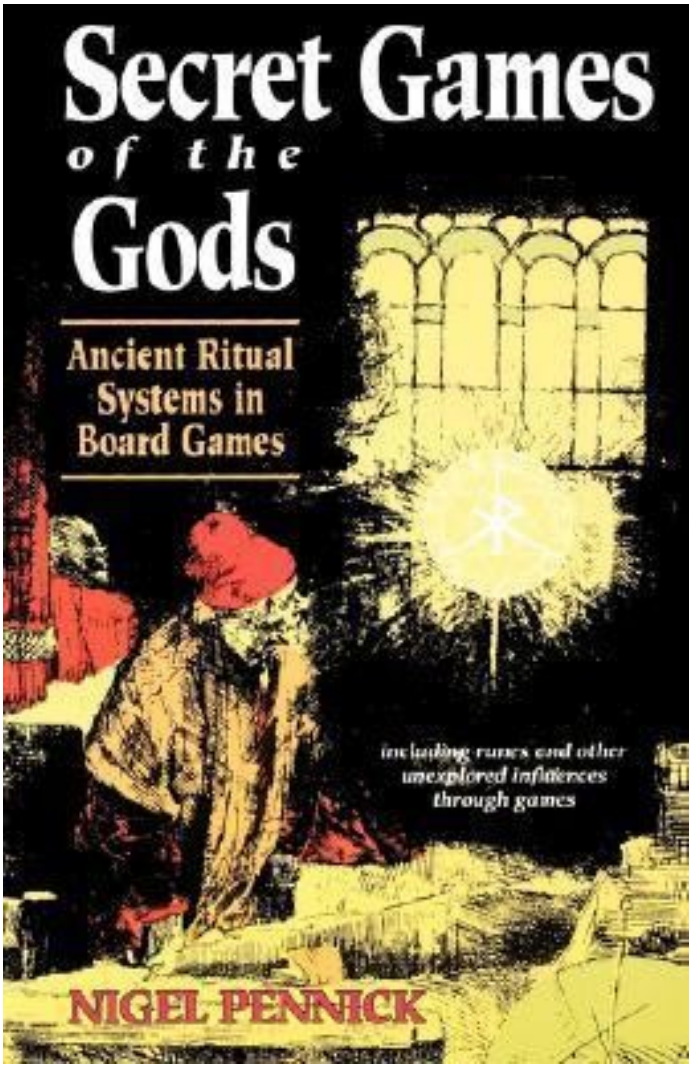
Into another dimension of reality entirely. Virtual reality and the world of video games.

The Legend of Zelda: Ocarina of Time

The following section, if I may confess, is my favorite chapter in this entire journey. It centers not on ancient stone tablets or celestial diagrams—but on something far more modern: a video game. Yes—a video game. And yet, for those unfamiliar with its legacy, this is no ordinary entertainment.

It is a cultural artifact in its own right, a digital myth told through interactivity and story. And within its design lies a revelation. This game's narrative structure, its symbolic language, and the very path the protagonist walks—it all forms a living metaphor for the Philosopher's Stone. As astonishing as it may seem, the central arc of the hero's ascension is encoded with the same sacred geometry and transformative process we have been tracing across time and space.

But the structure is there, as if drawn from the same well of archetypal understanding that gave rise to the stone temples of Egypt and the alchemical texts of the Renaissance. Now games functioning as spiritual templates is not a new concept to man. in fact it is one of our oldest. In the book Secret Games of the Gods by Nigel Pennick [218]



[218] https://openlibrary.org/books/OL1916989M/Games_of_the_gods
https://www.weiserantiquarian.com/pages/books/72714/nigel-pennick/games-of-the-gods

Secret Games of the Gods explores the ancient origins of board games as sacred ritual systems, arguing that what modern people consider “games” were originally tools for divination, cosmology, and communication with the divine. Pennick demonstrates that many early games across world cultures were embedded in spiritual worldviews: their boards represented cosmic maps, their pieces symbolized forces or beings, and their gameplay reflected mythic struggles, fate, and the cyclic order of the universe. Rather than mere entertainment, these games functioned as ritual technologies. Playing them allowed practitioners to engage with the will of the gods, read signs, or enact symbolic dramas that mirrored the structure of existence.

Pennick provides cross-cultural examples—Egyptian, Norse, Asian, and Indigenous traditions—showing that board games were often tied to mysteries, initiation rites, and ceremonial practices. He reconstructs symbolic meanings behind game layouts, movement patterns, and rules, revealing how they encoded esoteric knowledge and cosmological principles. Throughout the book, Pennick emphasizes that these ritual games formed part of a living magical tradition, where the board was seen as a microcosm of the universe. The interactions of pieces on the board reflected the interactions of divine forces, human destiny, and natural cycles.

While some of his interpretations are speculative, the work remains influential for understanding the intersection of play, spirituality, divination, and mythic symbolism. In essence, Secret Games of the Gods argues that ancient board games were not trivial pastimes but sacred enactments of cosmic order, offering insight into how early cultures understood the universe and humanity’s place within it. And so, as we now descend into this seemingly unlikely medium, let us not scoff, but marvel. For here, in this electronic mythology, we may glimpse something profound: the timelessness of the sacred pattern, and its endless power to shape not just civilizations, but stories.

So what may appear at first glance to be a child’s game (the Legend of Zelda) is, upon closer inspection, a parable. A reflection of our most ancient spiritual ideas, transposed into pixels and music. The very symbols we have explored—the circle, the triangle, the square—they are not only present, they are *active*, driving the transformation of the character from innocence

to mastery, from potential to realization. The creators may or may not have intended it.

For those of you unfamiliar with the story here is a brief summery of the plot:

The Legend of Zelda: Ocarina of Time follows Link, a young boy raised in the Kokiri Forest, who is summoned by the Great Deku Tree to stop an evil force threatening the kingdom Hyrule. Link learns that the dark sorcerer Ganondorf seeks the Triforce, a sacred relic that grants ultimate power. To stop him, Link must meet Princess Zelda, who instructs him to gather the three Spiritual Stones needed to unlock the Door of Time. When Link opens the Door of Time and obtains the Master Sword, he is sealed away for seven years, as he was too young to be the Hero of Time.

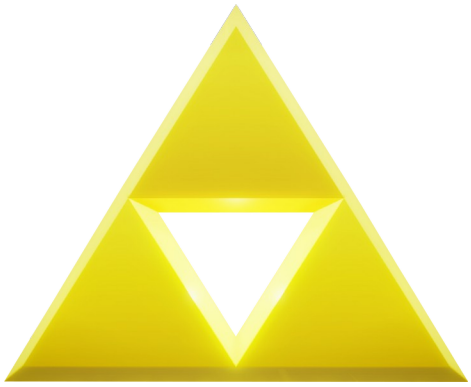
He awakens as an adult to find that Ganondorf has succeeded in conquering Hyrule, turning it into a devastated, twisted version of its former self. As an adult, Link must awaken the Seven Sages, each representing a different region or race of Hyrule: the Kokiri, Gorons, Zora, Sheikah, Gerudo, and Hylilian and more. Guided by the mysterious warrior Sheik—later revealed to be Zelda in disguise—Link travels through time using the Ocarina of Time, solving puzzles and restoring balance to corrupted temples. Once the Sages are awakened, Zelda helps Link confront Ganondorf in his tower.

After defeating him, Ganondorf transforms into the monstrous Ganon, but Link and the Sages seal him away in the Sacred Realm. With peace restored, Zelda uses the Ocarina to send Link back to his childhood, giving him the chance to live the life he missed while sealed in time but retaining all of his memories from his adventure. [219]

For those already familiar with this tale, you may have begun to notice the contours of something deeply familiar—an ancient pattern echoing through a modern myth. In this story, the hero is not static. He is two selves—one a vulnerable child, the other a warrior forged by time. Through a magical instrument—a time-traveling ocarina—he traverses between past and future, innocence and experience, becoming the very bridge between what was and what must be.

[219] https://zelda-archive.fandom.com/wiki/The_Legend_of_Zelda:_Ocarina_of_Time
https://en.wikipedia.org/wiki/The_Legend_of_Zelda:_Ocarina_of_Time

At the heart of this quest is a symbol: the Triforce.



The Triforce

A golden triangle divided into three—Wisdom, Courage, and Power. Mind, Spirit, and Body. A sacred trinity. These are not just virtues; they are elemental forces of being, archetypes embedded in the fabric of myth and meaning.

Yet, before this cosmic inheritance may be claimed, the hero must earn it—by undergoing a trial that mirrors the larger story. He must seek out three mystical jewels—each hidden within dungeons, each guarded by challenge and transformation. These jewels are not mere objects; they are catalysts. Each one is an initiation, a step toward self-realization.

Only once they are gathered may they be returned to the *Temple of Time*—a sacred sanctuary that itself reflects the eternal cycle, the circle that begins and begins again. There, and only there, the boy may cross the threshold and become the man. This is no mere game. It is a digital initiation.

A mirror held up to our own journey of growth, of struggle, of synthesis. It is the Philosopher’s Stone rendered in song and symbol, reminding us that the quest for wholeness is not limited to temples or laboratories—but may unfold anywhere, even in the games we play as children.

Let's apply the template:

Circle (Starting Material / Young Link & The Temple of Time):

The story begins with Young Link, a child not yet fully formed—innocent, limited, and bound by the constraints of time.

- The **Temple of Time** housing the mechanisms (jewels) of transformation. Essentially representing the same container the circle did in steam distillation.

- Young Link, this is the raw state: the untransformed hero, the seed of potential, our prima materia.

Unification of Opposites (Duality / Past & Future Selves):

The central mechanic of the game is the interplay between **past (child)** and **future (adult)** Link.

- The player must alternate between these two states to solve puzzles and move the story forward.
- It is a literal **unification of temporal opposites**, combining **innocence and experience**, **memory and foresight**, to form a complete hero.

This duality fuels the transformation process—each state alone is insufficient.

Triangle (Three Spiritual Stones / Sacred Catalysts):

To access the Master Sword and the sacred realm, Link must acquire and unite the Triforce and to do that first he must collect **three spiritual stones**:

- **Kokiri’s Emerald (Earth)**
- **Goron’s Ruby (Fire)**
- **Zora’s Sapphire (Water)**

These stones are directly linked to the **three goddesses** of Hyrule (Din, Nayru, and Farore) who created the world, representing the triadic structure of transformation. The **triangle shape** of the Triforce reflects this harmony—each point holding elemental power, catalyzing Link's access to the higher dimension of self (Adult Link).

Four Elements (Questing Forces and Access Mechanisms):

The four elements manifest clearly within the gameplay and story:

- **Earth** – *Kokiri's Emerald*: Acquired underground, linked to the Deku Tree.
- **Fire** – *Goron's Ruby*: Retrieved from a volcano, representing trial by flame.
- **Water** – *Zora's Sapphire*: Found through aquatic traversal.
- **Air** – *The Ocarina*: A wind instrument used to summon forces, open pathways, and manipulate time and space.

These elements **shape the trials**, just as the four elemental forces shape the square in the template. They are environmental forces and symbolic gates of transformation the character must navigate in order to proceed on his quest.

Square (Transformed Self / Adult Link):

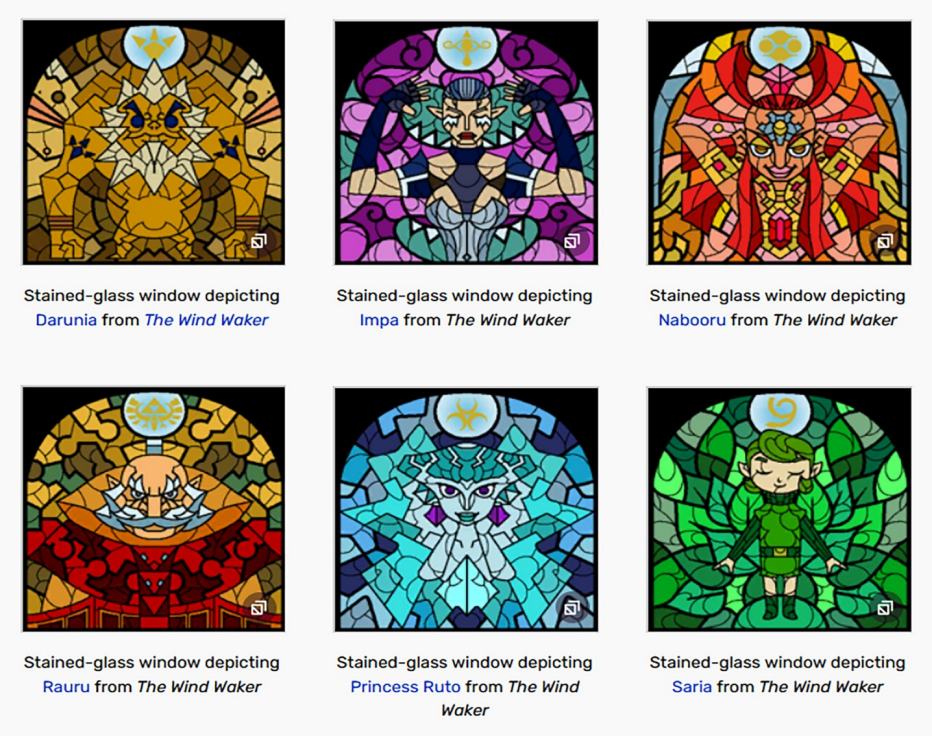
Link draws the Master Sword and is sealed for seven years, emerging as Adult Link. The mastersword itself rests on a hexagonal altar within the temple of time:

- He is now the **squared form**—stronger, more capable, able to wield sacred tools and enter new temples.
- This is the matured state of the protagonist: sculpted by time, trials, and elemental balance.

He is now the “square” formed from the seed—fully expressed potential. We could also keep going and say that from this square he forms a hexagon through the various spirit medallions he has to collect as an adult.

The six spirit Medallions arranged in a hexagon around the Triforce

This hexagon is further recognized by the six sages that you acquire the medallions from:



Stained-glass window depicting Darunia from *The Wind Waker*

Stained-glass window depicting Impa from *The Wind Waker*

Stained-glass window depicting Nabooru from *The Wind Waker*

Stained-glass window depicting Rauru from *The Wind Waker*

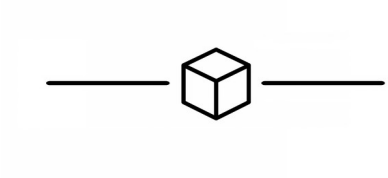
Stained-glass window depicting Princess Ruto from *The Wind Waker*

Stained-glass window depicting Saria from *The Wind Waker*

Inner Circle (Return & Rebirth / Master of Time):

When he becomes and adult the cycle of his transmutation repeats itself but in a higher scale. Instead of three relics to collect he must collect six, his enemies and trials are harder, more grand in scale. Then at the conclusion of the game, Link **returns to his childhood**, retaining the wisdom and mental strength of his adult self and the memories of his adventures.

- This mirrors the **circle within the square**: the final return, the continuation of the cycle.
- It suggests not just growth, but mastery of time—a being who has transmuted fully, and can now reenter the world anew, changed but elevated.



This interpretation feels too precise, too symbolically resonant, to be mere coincidence. It bears the signature of deliberate myth-making—a modern echo of ancient thought. For centuries, the symbol of the Philosopher's Stone has not only been understood as a literal object of transformation, but as a spiritual roadmap—an allegory for inner refinement. A template not for transmuting metals, but for transmuting the self.

The Freemasons, an order steeped in metaphor and sacred geometry, saw in this symbol a guide to perfecting character [220]. Eastern traditions, too, have long explored such internal alchemy: mind, body, and spirit unified through trial, through process, through awakening. And in this curious modern myth—*The Legend of Zelda*—we find a hero named Link. A fitting name, is it not? He is a "link" between realms: past and future, mortal and divine, the ordinary and the extraordinary.

[220] https://en.wikipedia.org/wiki/Freemasonry

In Zelda lore his role, reincarnated across the ages, is not fixed to a single identity. He is a continuum—an archetypal thread connecting all times. A living glyph. A hero reborn not just to battle evil, but to restore balance. To heal the wound in the land, and in doing so, awaken a higher self.

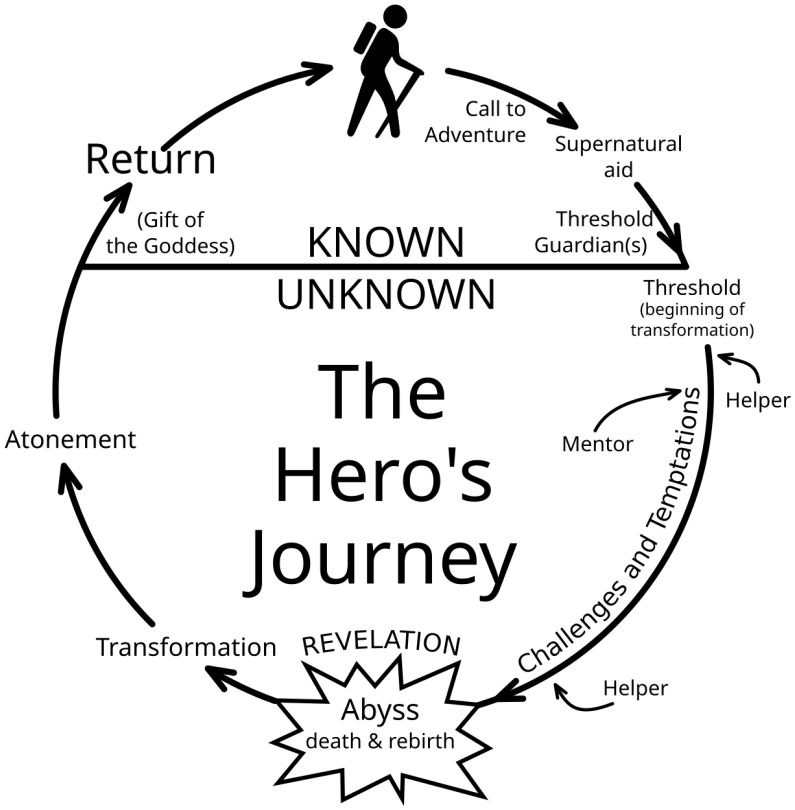
Each game in the series represents a different age, a different sphere of reality. But always the pattern holds: a young soul, ordinary in form, called to a great trial, transformed by the journey. The green garb he wears is not mere costume—it is ceremonial. It signals initiation. He is not just *a* hero—he is *The Hero*, writ large across time, across story, across generations.

And this, of course, is the Hero's Journey [221]—the mythic skeleton beneath countless tales. It is not exclusive to any one culture. It is encoded in the architecture of human storytelling. A structure that mirrors the symbolic journey of the Philosopher's Stone: beginning as a circle, passing through transformation, emerging as something greater.

Every obstacle a refining fire. Every victory a step toward wholeness. What this game shows us—what all great myths show us—is that each of us is a potential "Link." Each of us may become a stone—not a stone of weight, but a stone of meaning.

A Philosopher's Stone. A catalyst for change in our world. I've included, for reflection, a diagram of the Hero's Journey—a symbolic roadmap of transformation that has echoed through the human psyche for millennia

[221] Singh, Manvir (July 2021). "The Sympathetic Plot, Its Psychological Origins, and Implications for the
Evolution of Fiction". Emotion Review. 13 (3): 183–198. doi:10.1177/17540739211022824
https://en.wikipedia.org/wiki/Hero's_journey



Consider, for a moment, the structure of a video game. In its earliest forms, it unfolded as a tiered sequence of levels—each one a small cosmos with its own challenges, its own secrets waiting to be uncovered. As you progress through each level, you learn, adapt. You become more capable of meeting the trials ahead. And finally, you reach the summit: the last level, the final adversary, the completion of the program.

But what happens next is quietly profound. You may choose to set the game aside… or, as many do, you may begin again. And if you start anew, you do so transformed. You carry with you the distilled memory of your previous journey—the insights, the reflexes, the intimate knowledge of hidden paths.

In a sense, you are no longer the same player you were at the beginning. You have been refined. Each play through becomes a cycle in a larger sequence. The end of one becomes the foundation—the “square”—of the next. You begin again, but at a higher level of understanding.

This is the very metaphor alchemists used when they spoke of distillation: each cycle purifying, clarifying, sharpening the essence. The same pattern, the same upward spiral of refinement, appears in something as humble as a game played for pleasure. It is remarkable, and perhaps not accidental, that even in our digital creations we recreate the ancient rhythm of transformation—another reminder that the motifs of ascent, repetition, and renewal are woven into the fabric of our nature. And what do we hold in our hands as we do this?

A controller and amongst the most famous of video controllers sits the PlayStation controller [222]. Perhaps minor at first glance, but curiously resonant with all we've discussed. It emerges not from ancient manuscripts or sacred architecture, but from the world of video games. Specifically, from the iconic Sony PlayStation console [223], and the four simple shapes that adorn its controller: the triangle, the circle, the square, and the cross.

These symbols may appear to be little more than aesthetic design choices. And yet, they mirror—almost uncannily—the very forms we've traced through alchemical, geometric, and philosophical traditions

Do you notice the symbolism?

There, beneath our fingertips, on every PlayStation controller, reside the same elemental shapes we've traced through geometry, philosophy, and

[222] https://en.wikipedia.org/wiki/PlayStation_controller
[223] https://en.wikipedia.org/wiki/PlayStation

myth: the triangle, the circle, the square. And curiously, what many call an "X" is officially designated the cross—a symbol historically tied to transformation, suffering, and transcendence. Taken together, these four icons mirror the entire sequence we've come to know as the template of transmutation. But how did they come to rest here, on this technological talisman? Why do these shapes continue to echo across so many domains?

From their very beginning, video games have revolved around the journey—a progression through *levels*, or if you will, spheres. Each level presents unique trials. Each offers an opportunity for growth. It is not unlike the ancient mystery schools or initiatory rites.

One starts at the base of the mountain, uncertain and underpowered, and slowly ascends—gaining insight, ability, and self-mastery—until, at the summit, one confronts the final challenge, often a symbolic "god" or force of chaos. This structure is no accident. It is the Hero's Journey, dressed in pixels and polygons. Each game is a metaphor for life, a symbolic reincarnation in which we, the players, live other lives, learn other lessons, and evolve—not just in the digital world, but in our own. Even the classic hallway shooter, with its linear march from one room to the next, can be seen as a corridor of transformation—an initiation chamber, where the player must face increasingly complex challenges, acquiring new abilities, shedding old limitations, moving ever closer to a purified, ascended self.

A controller bearing the triangle, the circle, the square, and the cross—the very geometric language of ascension encoded into our own symbolic journey. Coincidence? Perhaps. But perhaps not. Perhaps we are seeing the fingerprints of something deeper—something universal—surfacing again and again in the things we build and the stories we tell.

The Seed of Metals

I suspect this is the section many of you have been anticipating. It is here that we explore one of the most captivating and controversial ideas to emerge from the ancient science of alchemy: the elusive *Seed of Metals* [224], the legendary Philosopher's Stone—often described as a radiant red

[224] https://www.britannica.com/topic/philosophers-stone

substance capable of transmuting base metals into gold. As far as contemporary science is concerned, there is no verified proof that any of the classical formulas for this enigmatic material actually succeed. And yet, what fascinates us, what gives us pause, is not merely the outcome of these ancient experiments, but the pattern behind them.

The alchemists of old, working without our periodic tables or spectrometers, consistently described a process—a journey—that mirrors the same template of transformation we've been tracing across geometry, biology, and cosmology. They believed, quite sincerely, that just as all plants spring from seeds, so too must all metals derive from a metallic seed—a kind of primal element from which the mineral kingdom evolves. If one could isolate this seed, they reasoned, then one might guide it—*coax it*—into becoming gold, the so-called perfected metal. Today, chemistry does not support the idea of such a metallic seed.

But symbols, like the one we've followed throughout this journey, whisper something different. They suggest there is a pattern—a code—woven into nature, and that transmutation is a real process, even if it unfolds in ways that are more subtle, metaphoric, or philosophical than literal. It becomes increasingly apparent that some among the old alchemists glimpsed a profound architecture beneath the surface of things—an architecture not unlike the template we have been tracing through myth, geometry, biology, and the cosmos itself. They intuited, perhaps dimly, perhaps with startling clarity, that nature is guided by patterns: recurring structures of transformation that shape the growth of a seed, the orbit of a planet, the unfolding of consciousness.

And so they turned their attention to the mineral world. In the quiet glow of the furnace and the stillness of the laboratory, they sought to inscribe this cosmic template onto metals themselves. They believed that if lead and iron could be coaxed into alignment with the deeper harmonies of nature, then base substances might ascend—slowly, patiently—toward the perfection symbolized by gold. It was not greed that moved many of them, but wonder.

A hope, perhaps, that the same laws which guide the stars might also be persuaded to reveal their elegance in a crucible. And in this pursuit, misguided or magnificent, they honored a timeless truth: that the universe is rich with hidden symmetries, waiting for any curious mind to uncover.

Curiously, the ancients could not agree on the *prima materia*—the starting substance of the Stone. Three main schools of thought emerged:

1. **Mercury**, that most fluid of metals, placed tantalizingly close to gold on the periodic table. How the alchemists sensed this kinship long before atomic numbers were known is, frankly, a mystery worthy of deeper exploration.

2. **The universality hypothesis**, which held that the primal seed exists in all things—that every substance contains within it a spark of perfection waiting to be awakened. In this view, *any* material could become the Stone, provided the right symbolic and chemical operations were performed.

3. And most curiously of all, **urine**. Warm, golden, and sterile, it was thought by some to be infused with vital energy. In the view of certain practitioners, it bore a mystical resemblance to gold itself—and may have even carried within it the essence of life and light.

I will not delve into the precise details of these ancient formulations here. But for those among you who are curious—*or dare I say, ambitious*—I will point you toward several historical references and documents to explore further.

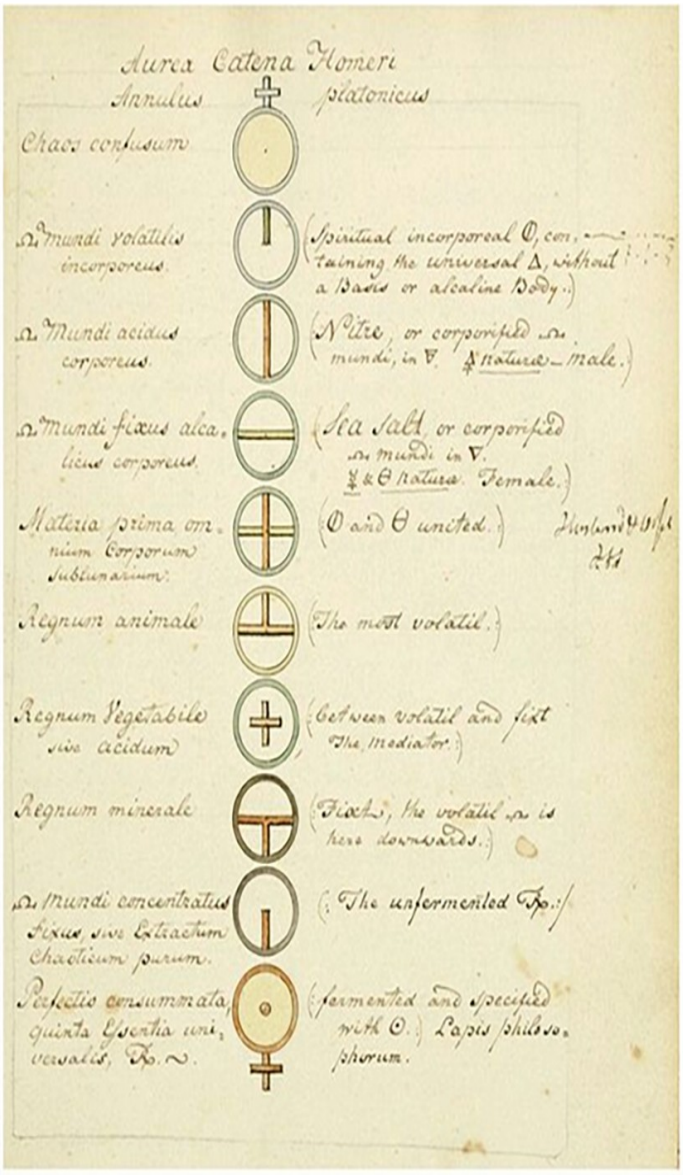
One of the more scientifically grounded interpretations of the ancient prima materia—long shrouded in metaphor and mystery—identifies it with mercury, the quicksilver that fascinated alchemists for centuries. In our own time, this perspective is articulated with unusual clarity in the modern text *Real Alchemy by Robert Allen Bartlett* [225], a work that attempts to bridge the chasm between medieval symbolism and contemporary understanding. Within its pages, one finds not only a lucid explanation of alchemy's philosophical foundations, but also practical formulations: recipes for the so-called "vegetable stone," and a series of gentle alchemical

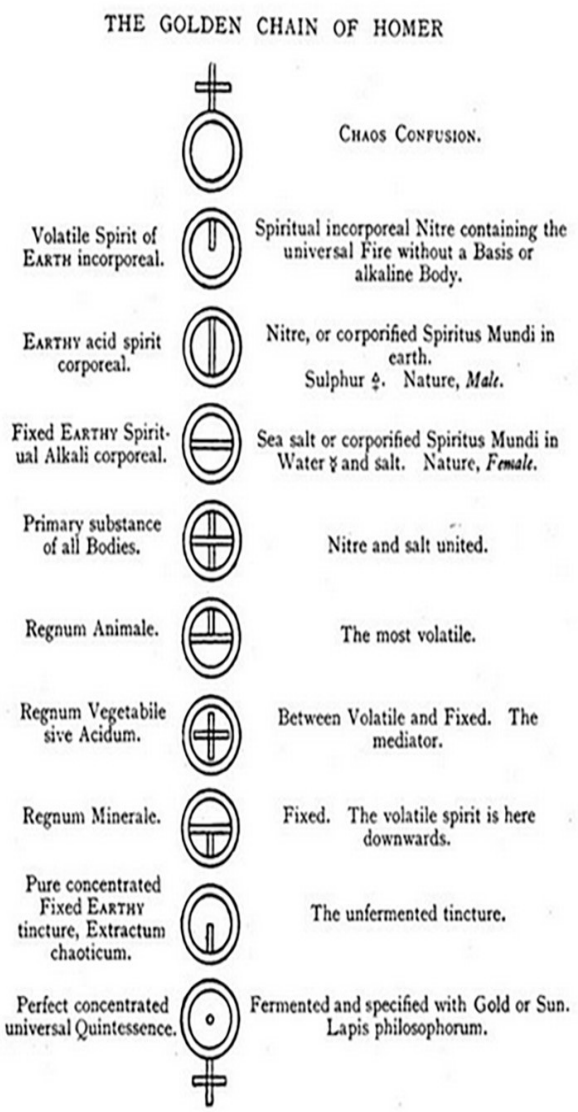
[225] https://archive.org/details/realalchemyprime0000bart_

preparations intended to condition the body and the senses. These are not the mutterings of sorcerers, but the disciplined experiments of minds striving to understand transformation at every scale—material, biological, and spiritual.

The Golden Chain of Homer [226] is supposedly the formula to make the stone, expressed through symbolism. The only task is to know the starting materia and properly apply each step by seeing through the metaphor and knowing how to apply them.

[226] https://anthroposophy.eu/Homer%E2%80%99s_Golden_Chain
https://archive.org/details/the-golden-chain-of-homer-summarized/page/n9/mode/2up


Aurea Catena Homeri
Annulus platonicus
Chaos confusum
Mundi volatilis incorporeus.
(Spiritual incorporeal ☿, containing the universal △, without a Basis or alcaline Body.)
Mundi acidus corporeus.
(Nitre, or corporified ☌ mundi, in ▽. ☽ Natura. male.)
Mundi fixus alcalicus corporeus.
(Sea salt, or corporified ☌ mundi in ▽. ☽ & ☉ Natura. Female.)
Materia prima omnium Corporum Sublunarium.
(☿ and ☉ united.)
Regnum animale
(The most volatil.)
Regnum Vegetabile sive acidum
(Between volatil and fixt The mediator.)
Regnum minerale
(Fixt, the volatil ☌ is here downwards.)
Mundi concentratus fixus, sive Extractum Chaoticum purum.
(The unfermented Tinct.)
Perfectis consummata, quinta Essentia universalis, Tinct. ☉.
(fermented and specified with ☉.) Lapis philosophorum.


THE GOLDEN CHAIN OF HOMER
Chaos Confusion.
Volatile Spirit of Earth incorporeal.
Spiritual incorporeal Nitre containing the universal Fire without a Basis or alkaline Body.
Earthy acid spirit corporeal.
Nitre, or corporified Spiritus Mundi in earth. Sulphur ☽. Nature, Male.
Fixed Earthy Spiritual Alkali corporeal.
Sea salt or corporified Spiritus Mundi in Water ☿ and salt. Nature, Female.
Primary substance of all Bodies.
Nitre and salt united.
Regnum Animale.
The most volatile.
Regnum Vegetabile sive Acidum.
Between Volatile and Fixed. The mediator.
Regnum Minerale.
Fixed. The volatile spirit is here downwards.
Pure concentrated Fixed Earthy tincture, Extractum chaoticum.
The unfermented tincture.
Perfect concentrated universal Quintessence.
Fermented and specified with Gold or Sun. Lapis philosophorum.

The Book of Aquarius [227] is an anonymous alchemical text published in 2011 that argues—boldly and controversially—that the Philosopher's Stone is real, that it can be physically created, and that its true method has been preserved in symbolic form throughout classical alchemy. The author insists the Stone is not metaphorical, psychological, or spiritual, but a genuine

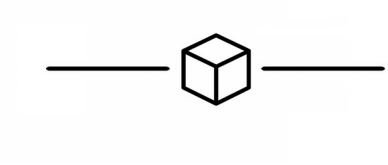
[227] https://ia600907.us.archive.org/6/items/bookofaquarius_201908/Book%20of%20Aquarius.pdf

substance with the power to heal disease, extend life, and transmute base metals into gold. The central claim of the book is that the ancient alchemists intentionally concealed a single universal method, and that by comparing classical sources, the author has reconstructed the real process. According to the text, all true alchemical work requires only one material—urine—because it contains the "seed" for generating the Stone.

This “One Matter” undergoes natural distillation, fermentation, putrefaction, and sublimation until it becomes the red, perfected Stone. Although the author quotes classical alchemists extensively, the book uses those quotations to support the physical, chemical interpretation of alchemy. It rejects symbolic, psychological, spiritual, or Jungian readings, arguing that these are modern misinterpretations. The text calls for readers to reclaim “true alchemy” as a practical science rooted in nature.

The final chapters focus on the coming Age of Aquarius, claiming that the rediscovery of true alchemy is part of a larger shift toward enlightenment, individual empowerment, and access to ancient knowledge. The Philosopher’s Stone, in this view, is not only a physical substance but a tool for restoring harmony and vitality to humanity in the new age. Let us not forget: these were not just recipes, but symbolic journeys. Each was a meditation on the nature of matter, of spirit, of transformation.

Whether they ever made gold or not, the real alchemy may have been the transformation of the practitioner themselves. The true art being a transmutation within and without, mirroring whatever art you are using for the great work.



Before we move on to the final sections, let us pause to ask a deceptively simple question—one that echoes across centuries.

Why gold?

Why this universal obsession—by kings and peasants alike, from empires long vanished to modern economies still tethered to its value—for a single metal? Is it merely its radiant luster? Its incorruptible sheen? On the surface, the reverence for gold may seem materialistic or even vain. But when we look more closely—scientifically, symbolically, historically—we find something astonishing.

- All gold on Earth was formed in supernovae or neutron star collisions, billions of years ago. [228]
- Most arrived on Earth via asteroid impacts after the planet's core had already formed. [229]

- It’s one of the least reactive elements—doesn’t rust, tarnish, or corrode in air or water [230]. Ancient gold artifacts from thousands of years ago still look the same today.
- Its color is unique: gold appears yellow because relativistic effects compress the energy levels of its electrons. This shifts its light absorption into the blue range, leaving reflected yellow. [231]

- Edible gold is used in luxury food. It is biologically inert: you can eat it and excrete it without any effect on the body. [232]

- One troy ounce of gold can be beaten to 187 sq. ft. as gold leaf. [233]

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[228] https://www.cfa.harvard.edu/news/earths-gold-came-colliding-dead-stars https://www.scientificamerican.com/blog/observations/where-some-of-earths-gold-came-from/
[229] https://www.acs.org/content/dam/acsorg/education
[230] https://www.proplate.com/chemical-resistance-of-gold-in-medical-environments/ https://alameed.edu.iq/DocumentPdf/Library/eBook/11546.pdf https://www.britannica.com/science/gold-chemical-element/Properties-occurrences-and-uses
[231] https://pubs.rsc.org/en/content/articlepdf/2022/ra/d2ra00403h
[232] https://pubmed.ncbi.nlm.nih.gov/37443115/ https://www.ediblegold.co.uk/pages/faq
[233] https://www.britannica.com/science/gold-chemical-element/Properties-occurrences-and-uses

- Trace amounts (~0.2 milligrams) of gold exist in the human body. Its biological role is unclear, but it's naturally present. [234]

- Gold is an excellent electrical conductor. [235]

- In nanotechnology, gold nanoparticles can form stable structures and are being studied as "quantum connectors" in computing and medicine. [236]

- NASA lines spacecraft with gold foil because it reflects infrared radiation and stabilizes temperature. Visors on astronauts' helmets are also coated with thin layers of gold to block solar radiation. [237]

- In alchemy, it's the culmination of transmutation—the metal of enlightenment and perfection. [238]
- It is often associated with the Sun, kingship, and immortality. [239]

- Under controlled lab conditions, gold atoms can be crystallized into geometric forms, such as cubes and stars—structures that don't usually form in nature. [240]

- Gold salts were used to treat rheumatoid arthritis, though they've been mostly replaced by modern drugs. [241]
- Research continues into gold-based Nano medicine for cancer targeting. [242]

- Eucalyptus trees in gold-rich soil absorb tiny gold particles through their roots, which can be detected in their leaves. [243]

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[234] https://pmc.ncbi.nlm.nih.gov/articles/PMC3195547/
[235] file:///C:/Users/The%20Archive/Downloads/02whole.pdf
https://www.ugierkl.ac.in/lecture_files/lect_notes_th4_3rd-1-6_1649241305.pdf
[236] https://pubmed.ncbi.nlm.nih.gov/25653336/
https://arxiv.org/abs/1701.04672
[237] https://spinoff.nasa.gov/spinoff1997/hm2.html
[238] Principe, L. M. (2013). The Secrets of Alchemy. University of Chicago Press.
[239] Trigger, B. G. (2003). Understanding Early Civilizations: A Comparative Study. Cambridge University
Press. (See Chapter 10: "Kingship" and Chapter 12: "Religion").
Wilkinson, R. H. (2003). The Complete Gods and Goddesses of Ancient Egypt. Thames & Hudson.
[240] https://pubmed.ncbi.nlm.nih.gov/25653336/
[241] https://pmc.ncbi.nlm.nih.gov/articles/PMC7045741/
https://orthop.washington.edu/patient-care/articles/arthritis/gold-treatment.html
[242] https://pubmed.ncbi.nlm.nih.gov/25653336/
[243] Lintern, M. J., Anand, R. R., Ryan, C. G., & Paterson, D. (2013). Natural gold particles in Eucalyptus
leaves and their relevance to exploration for buried gold deposits. Nature Communications, 4(1), 2274.

Gold was not valued by ancient man for its luster and shine. In the ancient world, gold was believed to be more than a treasure—it was considered a *medicine*. Ingesting it, they believed, could bring vitality, longevity, even enlightenment [244]. At first glance, such beliefs might appear as superstition. But modern science has revealed that certain forms of gold—such as colloidal gold—do, in fact, interact with biological systems in strange and subtle ways, as detailed in the cited sources above. Gold nanoparticles are now being explored in cancer treatments, targeted drug delivery, and quantum-level electronics for its properties.

Another fascinating detail—perhaps more than a coincidence—is gold's ancient association with the Sun. In civilizations across the globe, from the temples of Egypt to the shrines of the Andes, gold was revered as the earthly manifestation of solar power, the physical echo of the divine radiance above. And what makes this so extraordinary is that modern astrophysics confirms this mythic intuition. We now know that gold is not native to Earth in any ordinary sense. It was literally forged in the crucibles of stars, in the final cataclysmic moments of stellar life—supernovae and neutron star collisions—where temperatures and pressures are sufficient to transmute simpler elements into heavier ones.

Gold is, in the most literal sense, stardust, and the product of a synthesis of two suns in some cases. Every golden ring, every ancient coin, every thread of gilded embroidery—it all began in the death throes of distant suns. And yet, for all its luster, we have never found 100% pure gold in nature [245]. It arrives alloyed, imperfect, scattered in trace amounts—awaiting the careful hand of the metallurgist, or the symbolic mind of the alchemist, to refine it.

To the ancient alchemists, this was no trivial fact. It echoed their belief that perfection is not found, but made—that only through Art—a term

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[244] Pregadio, F. (2006). Great Clarity: Daoism and Alchemy in Early Medieval China. Stanford University Press.
(Chapter 4: "The Elixirs of Great Clarity").
Wilkinson, R. H. (2003). *The Complete Gods and Goddesses of Ancient Egypt*. Thames & Hudson. (See
section on "The Nature of the Gods").
Principe, L. M. (2013). The Secrets of Alchemy. University of Chicago Press.

[245] https://www.gov.mb.ca/iem/info/libmin/MRD_ED78-2.pdf
https://www.nevada-outback-gems.com/prospect/gold_specimen/Natural_gold.htm
https://en.wikipedia.org/wiki/List_of_gold_nuggets_by_size

encompassing science, ritual, and self-mastery—could one reach the ideal. So perhaps the alchemists were not entirely wrong. Perhaps their intuition —that gold is not merely a metal but a *metaphor* for perfection and longevity—was rooted in something real.

Gold does not oxidize, it is the longest lasting metal in terms of decay. It does not fade. And in this, it mirrors something all life seeks: immortality, purity, endurance. To transmute lead into gold, in the alchemical tradition, was never just about wealth—it was about *refinement*, about becoming something that does not rust, something eternal.

Their belief that gold was a sign of these qualities was based on observation. Several golden materials were observed by ancient alchemists as having longevity related characteristics.

- Honey: Honey has been found unspoiled in Egyptian tombs and is well known for its longevity, it is a rich gold in color. [246]
- Golden Vinegar/Raw Vinegar: Vinegar is well known for its longevity and not spoiling in the traditional sense due to high acidity. It is often golden in color such as apple cider vinegar. Vinegar itself being used as a literal preservative for food via pickling. [247]
- Gold the metal as discussed in this section.
- Golden Nanmu Wood: A sacred Asian wood that was historically used for boat building, architectural woodworking, furniture and sculptural carving in China. Many Asian ancient wooden temples still stand today because of this woods special resin which gives it a golden thread like composition and extreme longevity. [248]

[246] https://www.smithsonianmag.com/science-nature/the-science-
Buchmann, S., Repplier, B. (2006). Letters from the Hive: An Intimate History of Bees, Honey, and
Humankind. United States: Random House Publishing Group.
[247] https://en.wikipedia.org/wiki/Vinegar
[248] https://inf.news/en/culture/5f1ecf449b511f48ade961bee035f240.html
https://en.wikipedia.org/wiki/Nanmu

Golden Nanmu wood.

Reserved for Chinese royalty for hundreds of years, it is also interesting to see a tree yield a golden substance of such caliber given the earlier section on the seed.

- Amber: Amber is fossilized tree resin. Examples of it have been appreciated for its color and natural beauty since the Neolithic times for is rich golden orange color. In terms of longevity, amber is a unique preservational mode, preserving otherwise unfossilizable parts of organisms; as such it is helpful in the reconstruction of ecosystems as well as organisms. [249]

[249] https://en.wikipedia.org/wiki/Amber

An ant inside Baltic amber.

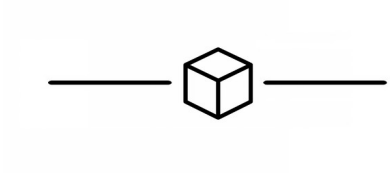
One of the reasons gold was associated with the sun was because of its longevity, allow me to elaborate. Longevity is a measurement of time, the sun is the indicator we use to tell and measure time. Thus the sun being golden in color, gold became associated with the sun and thus time. And here we see those observations justified with the unusual longevity of golden materials.

One interesting note is that in many of these golden objects the reason for the golden color is an antibacterial composition. The resin, vinegar and Nanmu wood resin all having antibacterial and acidic properties. So the alchemists were not saying that golden things are imbued with some sort of magic but rather that the golden color itself tended to be a visual indicator of these properties. As we can see the reasons for these materials longevity is indeed not magic but rather a certain chemical makeup.

Gold was for this reason viewed as the pinnacle of transmutation in a metaphorical sense. Indicating a type of immortality or longevity to those that displayed its qualities. The ancient alchemists used many different

methods to achieve this. For those intrigued by the symbolic dimensions of this inquiry, I might direct your attention to the traditions of Freemasonry [250], where the seal of Solomon and its geometric signatures have been held sacred for centuries. These were not idle decorations to this group.

They were maps of transformation—keys to understanding the relationship between form and meaning, spirit and matter, above and below.



And now, having followed the path from geometry to biology, from symbol to machine, from the heavens to the atom, we begin to approach a grander synthesis—a portrait, perhaps, of what this all means. The Philosopher's Stone—whether mythical, metaphorical, or misunderstood—was never just a stone. It was a symbol, a template for transmutation, encoded in matter, mirrored in consciousness, and echoed across time. And as we reach the end of our little journey, we find, not an object—but a pattern.

A pattern that lives in stars, in seeds, in stories—and, in us.

A pattern that we are a part of.

Made, in its image.

[250] https://en.wikipedia.org/wiki/Freemasonry

The Origin and Utilization of Transmutation Circles.

In truth, the alchemists were not inventors of this divine knowledge of personal transmutation. They were its observers—its students—its...keepers. And so it is no surprise, then, that the original inspiration for alchemy—this sacred science of transformation—did not come from divine decree or distant starlight alone. It came from the earth, and perhaps from life itself. In fact the very concept of alchemy can be learned from one of the smallest and yet most important of creatures in our world. From that humble architect of gold, that master of hexagonal order, that transmuter of nectar into royal jelly, the Bee.

Bees, those gentle engineers of nature, are in many ways alchemists in their own right. Within the architecture of their hives—constructed with exquisite precision—they practice a kind of ancient chemistry, one that bridges the realms of biology, geometry, and perhaps even something more elusive: biological transmutation. Their lives are not simple. Far from it.

Bees communicate by dance [251]—elegant, vibrating spirals of movement that convey direction, distance, and even the quality of a flower's nectar. They are attuned not just to light and smell, but to the subtle electrical fields of flowers and the magnetic fluctuations of the Earth itself. They are Electro and Magneto-receptive creatures [252]. And what structure do they choose to house their tiny civilizations? The hexagon.

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[251] Karl von Frisch — *The Dance Language and Orientation of Bees*. Harvard University Press, 1967.
https://www.nature.com/articles/nature03526

[252] Esquivel, Darci M.S.; Wajnberg, E.; do Nascimento, F.S.; Pinho, M.B.; Lins de Barros, H.G.P.;
Eizemberg, R. (2005). "Do Magnetic Storms Change Behavior of the Stingless Bee Guiriçu (Schwarziana quadripunctata)?". Naturwissenschaften. 94 (2): 139–142. doi:10.1007/s00114-006-0169-
z. PMID 17028885. S2CID 10746883.
https://www.nature.com/articles/srep23657
https://pmc.ncbi.nlm.nih.gov/articles/PMC1851986/

Beehive Honeycomb

A shape of symmetry, efficiency, and elegance—a geometric form that tessellates perfectly, conserving space and material. It is no accident that the honeycomb takes this form. Nature, through countless iterations, has discovered the hexagon to be optimal, a sacred geometry echoed in the very molecular bonds of carbon, the building blocks of life. Inside these hexagonal cells, the bees perform their work.

They store nectar—not passively, but with purpose. By aerating it with their wings, and stirring it with their tongues, they catalyze a transformation. From floral nectar, they create honey: viscous, golden, eternal. Honey never spoils you see. It is, in a way, a kind of material immortality.

This is exactly what the ancient alchemist sought when they would attempt to ingest gold and may be the reasoning behind it. The bee’s ability to convert flower essence (prima materia) into honey mirrors the alchemist’s quest to refine base matter into the Philosopher’s Stone or lead into gold. A creature refining a substance using the hexagon as its structural base, creates a golden substance that it then ingests as nourishment. Furthermore honey is not the only substance produced within this tiny alchemists lab.

There are six primary materials and biological components housed within a honey bee hive cells—(1) honey, (2) beeswax, (3) royal jelly, (4) bee bread, (5) propolis, and (6**)** brood—these are the fundamental elements of colony function, as detailed in foundational apicultural texts such as (Seeley, 2009; Graham, 2015). [253]

1. Honey

- What it is: Concentrated nectar (primarily sugars: glucose & fructose).
- Purpose: Main energy food source for the colony, especially during winter.
- How it's made: Bees collect nectar, partially digest it with enzymes (like invertase), then deposit it in cells to evaporate moisture (~18% water).

2. Beeswax

- What it is: A complex mixture of esters, hydrocarbons, and fatty acids.
- Purpose: The structural material of the honeycomb (walls of hexagonal cells).
- How it's made: Secreted by wax glands on worker bees’ abdomens and molded with their mandibles.

3. Royal Jelly

- What it is: A thick, milky secretion rich in proteins, sugars, lipids, and vitamins.
- Purpose: Food for all larvae for the first 3 days and exclusive diet of the queen throughout her life.
- How it's made: Secreted by nurse bees from their hypopharyngeal and mandibular glands and either fed to larva or stored in queen cells

[253] Graham, J. M. (Ed.). (2015). *The Hive and the Honey Bee* (Rev. ed.). Dadant & Sons. Seeley, T. D. (2009). The Wisdom of the Hive: The Social Physiology of Honey Bee Colonies. Harvard University Press.

which hang off of the combs.

4. Bee Bread

- What it is: Fermented pollen mixed with nectar and bee secretions.
- Purpose: Protein-rich food for growing larvae and young bees.
- How it's made: Pollen is collected, packed into comb cells, and sealed; lactic acid fermentation preserves it.

5. Propolis (Bee Glue)

- What it is: A resinous mixture of plant resins, beeswax, and enzymes.
- Purpose: Used to seal cracks, sterilize the hive, and mummify intruders too large to remove.
- How it's made: Collected from tree buds or sap flows and modified by bee enzymes.

6. Brood

- What it is: Not a substance, but worth noting—developing bee eggs, larvae, and pupae are housed in comb cells.
- Purpose: Continuation of the colony's lifecycle.
- How it's made: Bee sex.

In this matrix of hexagonal vessels, bees produce another substance worthy of mention: royal jelly. It is a rare and potent secretion, used to nourish a single chosen larva—an ordinary bee elevated to the status of queen [254]. A female bee becomes a queen not due to genetic difference, but because she

[254] https://www.mdpi.com/1424-8247/17/5/646
https://pubmed.ncbi.nlm.nih.gov/28814983/

is exclusively fed large quantities of royal jelly during a critical larval period, which reprograms her development for reproduction instead of labor [255]. This is the Philosopher’s Stone of the hive: a biochemical agent capable of transmuting a lifeform into something greater, into the generative force of reproduction within the hive.

The metaphor is striking. A substance capable of turning base metals into gold (nectar into royal jelly). A means of extending life, perfecting the self, and approaching the divine (from regular larva into a queen). And here, in the low hum of the hive, we find a humble echo of that ancient dream—played out not in forgotten laboratories, but in fields and meadows, beneath the sun, within the hexagonal lattice of a Bee's hive.

The bee uses a hexagonal structure to create and collect a chemical substance that it then ingests, then it secretes a substance from its head that is fed to the potential queen bees.

Royal jelly is used to literally transmute bees into superior lifeforms. That the bee performs this feat using gold-hued honey and nectar is no small coincidence. Gold, after all, has always been the symbol of the sacred—of gods, of kings, of enlightenment. Let us also pause to recall another "myth" of the stone, that it could multiply itself. And what fuels this entire enterprise? the flower and its pollen.

Another philosopher’s stone (the seed), hidden in plain sight. The entire Beehive structure would not be possible without the squared circle of another living thing, the pollen (reproductive parts) of plants. You see without flowers and the nectar they provide none of this would be possible for the humble Bee. Two connecting links in "The Great Chain of Being" mentioned earlier.

[255] Maleszka, R. (2008). Epigenetic integration of environmental and genomic signals in honey bees.
Epigenetics, 3(4), 188–192.
Winston, M. L. (1987). The biology of the honey bee. Harvard University Press.

At the heart of the flower lies a reproductive structure—symmetrical, radiant, almost sacred in its geometry. When we overlay a diagram of the Seal of Solomon—the symbolic square, the cube, the central chamber of transmutation—upon certain blossoms, an astonishing correspondence emerges: the hexagon aligns with the flower’s reproductive core. The pollen —the generative axis. We saw that the inner circle (which is also represented by the hexagon) was representative of reproduction within the seeds squaring into a mature plant in our earlier section. So here do we see the central hexagon aligns over the reproductive parts of the flower.

It is here, in this intimate intersection between shape and biology, that a profound story begins to unfold. The bee, that tiny emissary of order, approaches this geometrically perfect vessel not just as a forager, but—unwittingly—as an alchemist. It uses the square of the flower’s life cycle as a foundation for its own transmutation. One sacred structure begets another, one philosopher’s stone becomes the base from which another is born.

And so, from flower to hive, from petal to wax, the bee constructs a world of its own—a structure of hexagons, mirroring the symbolic one it fed upon.

These honeycombs are not arbitrary. They are deliberate, they are efficient and in a way they are beautiful. A tessellation of purpose. [256]

Within them, roles emerge: worker, drone, queen. A social order rises from instinct, and a civilization—primitive, yet astonishing—takes shape. This is, in every sense, the bee's version of squaring the circle. From the wildness of solitary creatures, bees have transmuted into a society, a collective mind. And from this society, a singular form emerges—the queen. [257]

She is not merely a leader, but the culmination of the hive's transmutation. And she cannot come into being without structure. Without geometry. Without being born within a "queen cell".

Queen cells must be built downward from the honeycomb, suspended in waxen cradles that hang delicately from the hexagonal grid. Without this shape—this base—there can be no queen. And inside these queen cells, the final ingredient: royal jelly. A luminous, biochemical elixir secreted by workers and reserved for a single chosen being. [258]

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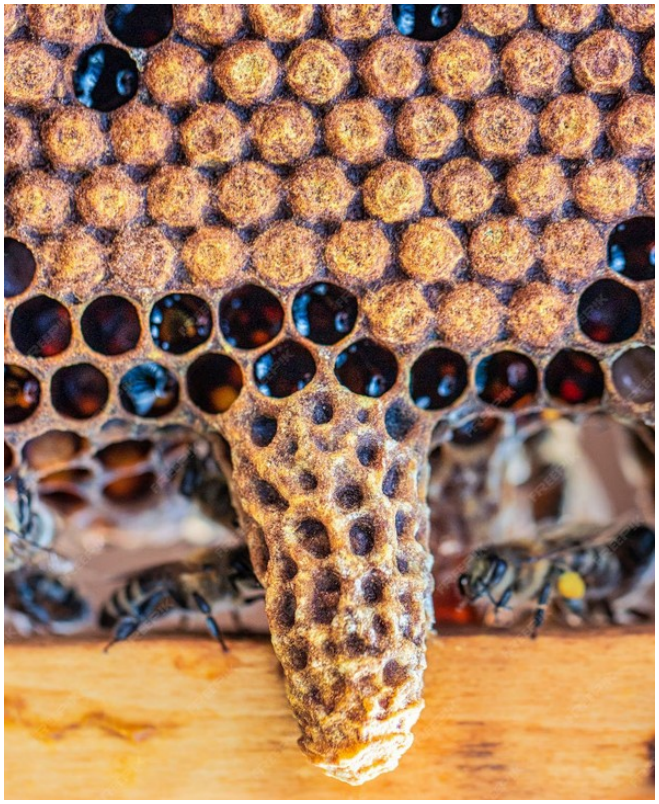
[256] Hales, Thomas C. "The Honeycomb Conjecture." Discrete & Computational Geometry, 2001.
https://asknature.org/strategy/honeycomb-structure-is-space-efficient-and-strong/
https://www.sciencedirect.com/science/article/abs/pii/S1359836825000988

[257] Robinson, G. E. (1992). Regulation of division of labor in insect societies. Annual Review of Entomology,
37(1), 637-665.
Seeley, T. D. (2010). Honeybee Democracy. Princeton University Press.

[258] https://arxiv.org/abs/1211.4298
https://link.springer.com/article/10.1051/apido/2010027



Honey Bee Queen Cell

An elixir secreted from the glands of nurse bees, synthesized from the very tissues of their heads. It is, in this way, a biological metaphor for something we humans have long done in spirit. We gather the distilled minds of those who came before—through philosophy, science, art, and dialogue. We ‘drink’ from books, lectures, and shared discourse.

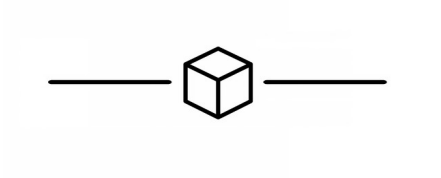
We elevate ourselves on the accumulated thought of civilization, refining our consciousness through communion with collective knowledge. But the bee does not symbolize this process—it enacts it. Physically, directly. The royal jelly is a secretion of the social mind, and the queen, born of it, is the living culmination of her society’s effort and structure. The very queen cell itself uses the structure of the hives hexagons as its own base, mirroring the symbolic journey.

It is the agent of transformation, the alchemical solvent of royal jelly that elevates one life form into another. Without it, the queen cannot rise. And so we see, once again, the template fulfilled. As in the seed, as in the spore, as in the flowering human body—the final act is reproduction.

The queen does not simply reign. She creates, she births. She becomes the a literal regenerative force for the hive, a squared circle—the perfected. And within her, a new cycle begins: the inner circle, the offspring, the ongoing biological evolution of the hive.

This, then, is the deeper message the bees whisper into the world. That from structure comes transformation. That from geometry comes order. And that from order, life reaches upward—toward complexity, toward reproduction, toward society and perhaps, toward consciousness itself.

In the quiet hum of the hive, we hear the echo of a cosmic principle: that nature is not random, but patterned. That the universe builds not only stars and atoms, but minds. That even the smallest creatures are following the ancient template of ascent, guided by shapes older than language. We are reminded, once more, that the hexagon, the seed, the queen—and perhaps even we—are the unfolding geometry of the cosmos, striving to become more than we were, in a never ending spiral of evolution.



It is tempting, and perhaps not incorrect, to think of bees not merely as insects, but as participants in a kind of cosmic ritual: using shape, chemistry, and collective will to ascend beyond the wildness of instinct—into order, into civilization, into symbolic meaning. We are left to wonder: Who is the true alchemist? The cloaked figure in a forgotten text—or the small, buzzing artisan, harvesting sunlight from blossoms and turning it into gold. Did the ancient Alchemists take their art from the humble Bee?

Or are both man and insect participating in something far greater? Perhaps it is both. Regardless, it is here, in the beehive that we see the true utilization of transmutation—the authentic application of what today we call "magic circles" [259]. But here, there is no trickery, no illusion, no sleight of hand.

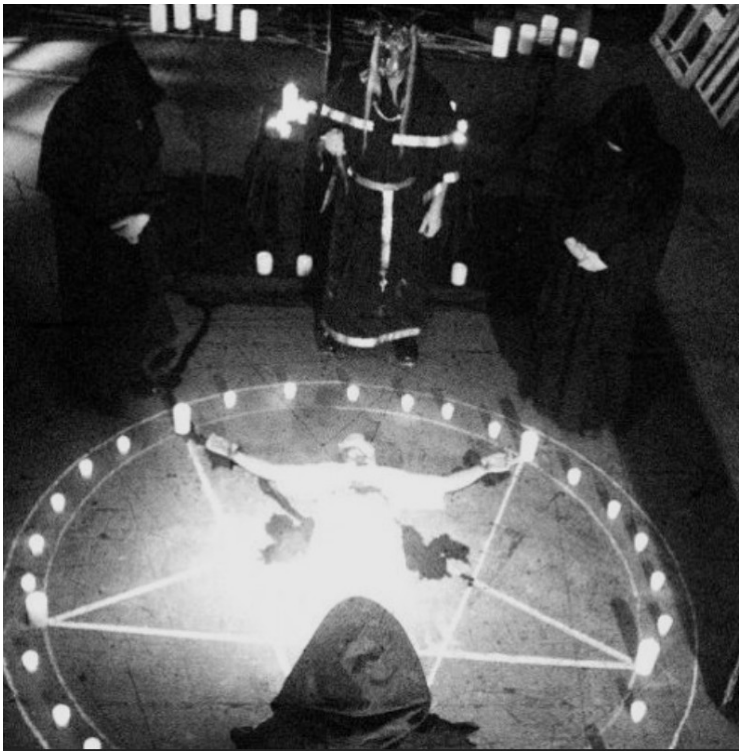
[259] https://en.wikipedia.org/wiki/Magic_circle

It uses this ancient shape—the hexagon—as a vessel for transformation. Not metaphorically, but chemically, biologically, and socially. Within these tiny six-sided chambers, simple nectar becomes structure, structure gives rise to a social structure with a queen and thriving hive and from their the hive is able to expand, to project more of its offspring, workers and drones outward into the world. The bee, a creature no larger than a fingernail, employs the sacred geometry of the hexagon not in ceremony, but in architecture—in practice, in function, in essence.

It is a profound reminder that Alchemy, like all mythic sciences, did not arise from fantasy, but from a deep and reverent observation of nature. The template is not a human invention—it is a discovery. A resonance, a pattern written not by our hands, but by the cosmos itself. And by aligning to it one can even utilize it the same way that the bee unknowingly has.

One might begin with a simple geometric form—the so-called “magic circle” [260] of folklore, sometimes called a “satanic” summoning circle whispered about in medieval superstition and misunderstood theology.

[260] Cunningham, Scott (2001). Wicca: A Guide for the Solitary Practitioner. Llewellyn Publications.
ISBN 0- 87542-118-0.
Agrippa, Heinrich Cornelius (2009) [1655]. Donald Tyson (ed.). The Fourth Book of Occult Philosophy.
Llewellyn. ISBN 978-0-7387-1876-7

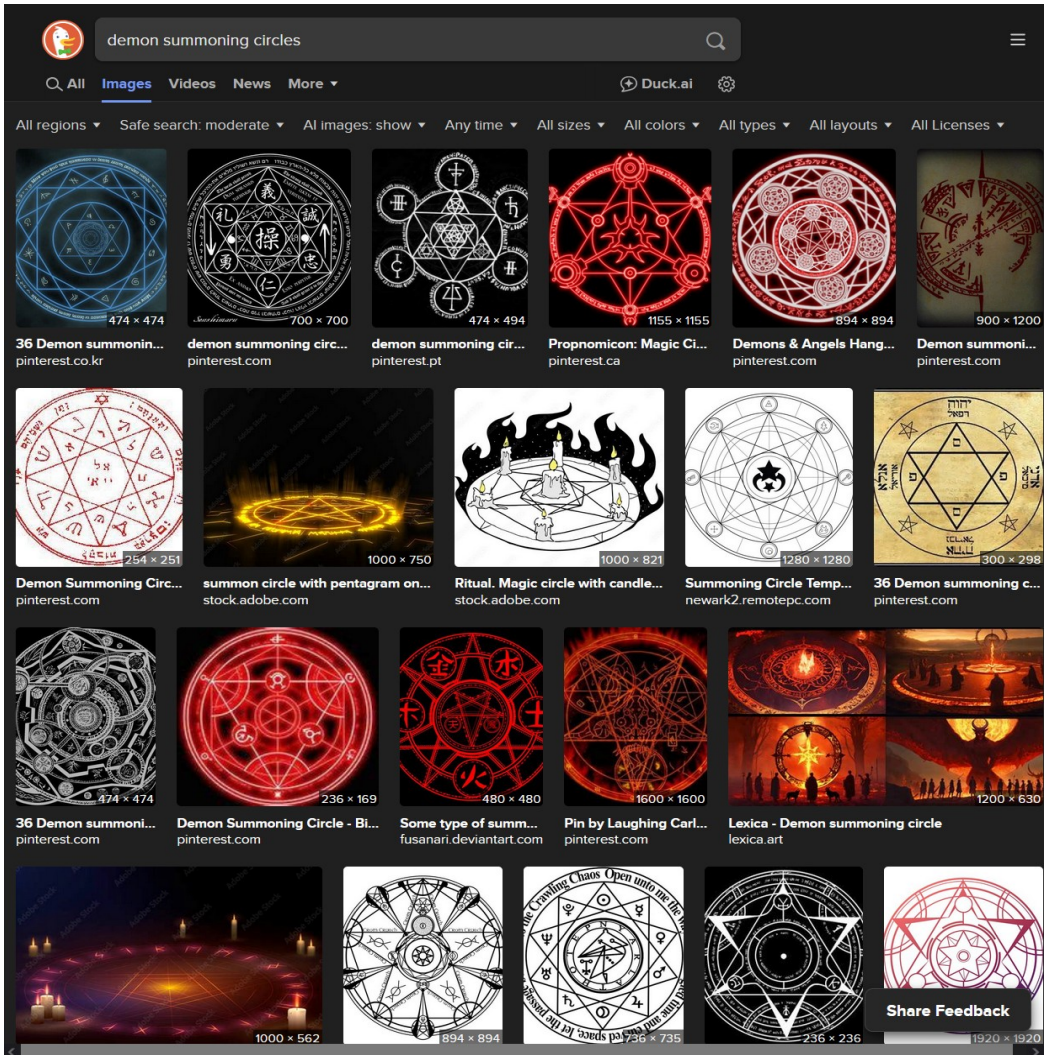


Depiction of Satanic sacrifice.

Across cultures and centuries, these diagrams have been cast as gateways to summon beings from other worlds, portals to the devil, sacrificial altars even. Yet here, as in so many cases, the original purpose has been obscured—perverted by religious fear or dissolved into the mists of storytelling and mythology over the ages.

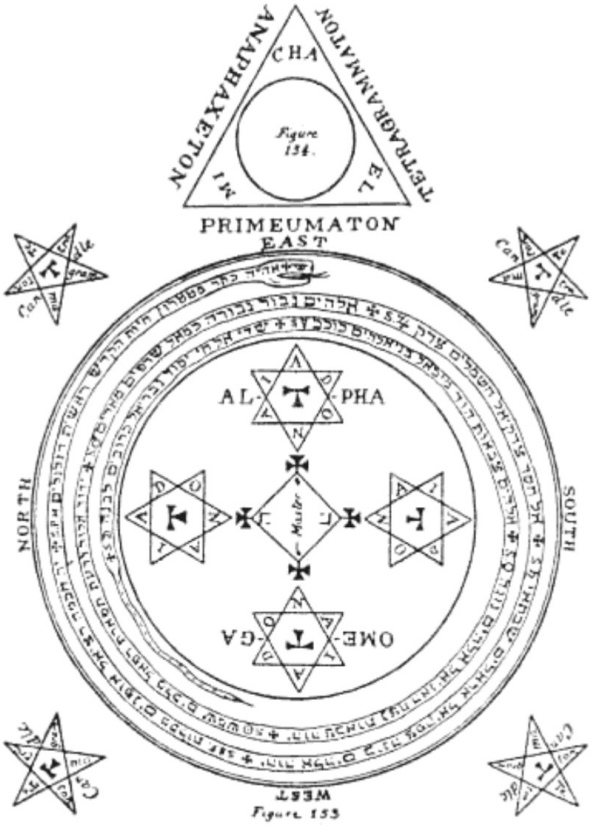
However as we saw in the earlier sections that the pentagram when properly drawn is actually a geometric tool used to construct the golden ration, 1.618. The Seal of Solomon too has come to be associated with magic over the ages [261]. Both as we saw were not portals to satanic dimensions but representations of the connecting structure of the template. These two in particular being literal geometric bridges between mathematical dimensions.

[261] Peterson, Joseph H., ed. (2001). The Lesser Key of Solomon: Lemegeton Clavicula Salomonis. York
Beach, Maine: Weiser Books. ISBN 978-1-57863-220-6.
https://en.wikipedia.org/wiki/The_Lesser_Key_of_Solomon#CITEREFPeterson2001



Today, if one searches for “demon summoning circles,” what emerges is not the science of connection, but the shadow of it—a faint cultural memory, warped and refracted through centuries of fear. It is easy to see how over time this meaning has degraded into superstition. To prove this further to you I will use an image straight from the magic circle Wikipedia article.

You may be familiar with some of its themes and symbology:



The magical circle and triangle, magical objects/symbols used in the evocation of the seventy-two spirits of the *Ars Goetia.*

Astounding, isn't it? The serpent, coiled gracefully as the outer circle—its head and tail poised in eternal pursuit as it coils—embodying the ancient duality, the endless cycle of beginnings and endings, the Alpha and the Omega, quite literally inscribed into the very fabric of the diagram. Above, a triangle rises—symbol of ascent and transformation—while the four elements reveal themselves in the cardinal directions, the scaffolding of all that is. And in the center, as though guarding the heart of the mystery, rests not merely a square but four hexagons, each a whisper of the geometry of nature itself.

This, my friends, is a philosopher's stone—an alchemical transmutation circle. I cannot say for certain the nature of the transformation it was designed to achieve, but the symbology here is undeniable. Throughout history, certain geometric circles have been linked in the popular imagination with the summoning of demons. Perhaps, in their origin, these

intricate patterns—carefully inscribed—were not mere superstition, but symbolic engines, constructed with intent.

Much like the philosopher's stone, whose elaborate design encodes many meanings, these so-called demonic circles may have served as a way to focus thought and ritual action toward a specific goal by labeling each part of the inscription or circle. The "demons" [262] associated with the keys of Solomon could be understood not as literal monsters lurking in the unseen, but as personifications of the processes such symbols were meant to set in motion. In the absence of a scientific framework, it is often easier for the human mind to imagine a hidden operator—a sentient force—manipulating the levers of an invisible machine, than to grasp that it might be nature itself, responding to our inputs. Under this lens, the summoning of a demon becomes the symbolic name for using these geometric keys toward destructive or harmful ends—nature's machinery answering to a discordant request.

Over time, such specialized negative workings might have been given names, and those names became the demons of legend. A rational mind must acknowledge: science has never confirmed the existence of demons. As we have seen, angels in myth were rarely literal beings of light, but richly layered metaphors. It is conceivable—perhaps even likely—that demons are of the same symbolic fabric.

They are the counterweight in the same cosmology, the shadow to the angel's radiance. And just as an angel might personify a constructive, life-affirming force in these rituals, so might a demon represent the inverse—a negative vector given a human face. In the end, both may be stories humanity tells itself to navigate the unseen forces, both within the world and within ourselves. Alchemy is after all a mixing of those two worlds.

The essence of alchemy is not merely in the mixing of metals or the boiling of strange brews—it is in the creation of symbolic cohesion. And all of this—this intricate interplay of sign and shape—unfolds within the transmutation circle itself, a symbol of transformation, the very goal of the alchemist's art. The humble bee does this by creating its hive out of literal hexagons, the ritual alchemist does this by creating their "potions" within the same structure.

[262] https://en.wikipedia.org/wiki/List_of_demons_in_the_Ars_Goetia

Imagine the circle as the grand purpose of the ritual, and what resides within it as the detailed steps, the specific keys that, together, unlock the square of the ritual. Much like the Philosopher's Stone symbol and its six steps. Here, within the sacred boundaries of these "magic circles", everything is represented in manifold forms: archetypes, elements, cosmic forces, each placed with deliberate intent and represented with its own sigil. These symbols, in their arrangement, generate a kind of metaphorical gravity, drawing meaning toward the center or purpose of the "spell".

It is as though the objects inside are bound together by a shared destiny, their significance amplified by the geometry that holds them. A cohesion of meaning. One image comes to mind when we invoke the ritual described.

Witchcraft.

The Magic Circle by John William Waterhouse (1886)

Witchcraft is the use of magic by a person called a witch. Traditionally, "witchcraft" means the use of magic to inflict supernatural harm or misfortune on others, and this remains the most common and widespread meaning [263]. The belief in witches has been found throughout history in a great number of societies worldwide. Most of these societies have used protective magic or counter-magic against witchcraft, and have shunned, banished, imprisoned, physically punished or killed alleged witches.

Anthropologists use the term "witchcraft" for similar beliefs about harmful occult practices in different cultures, and these societies often use the term

[263] Hutton (2017), p. ix; Thomas (1997), p. 519.
Russell, Jeffrey Burton; Lewis, Ioan M. (2023). "Witchcraft" https://en.wikipedia.org/wiki/Witchcraft

when speaking in English [264]. Belief in witchcraft as malevolent magic is attested from ancient Mesopotamia [265]. In Europe, belief in witches traces back to classical antiquity. In medieval and early modern Europe, accused witches were usually women. [266]

These women were believed to have secretly used black magic (maleficium) against their own community. This "black magic" has a proper name, Goetia. Goetia (goh-Eh-tee-ah, English: goety) is a type of European sorcery, often referred to as witchcraft, that has been transmitted through grimoires —books containing instructions for performing magical practices. The term "goetia" finds its origins in the Greek word goēs, which originally denoted diviners, magicians, healers, and seers. [267]

Grimoires, also known as "books of spells" or "spell books", serve as instructional manuals for various magical endeavors. They cover crafting magical objects, casting spells, performing divination, and summoning supernatural entities, such as angels, spirits, deities, and demons. Although the term "grimoire" originates from Europe, similar magical texts have been found in diverse cultures across the world. Goetia and some (though not all) medieval grimoires became associated with demonolatry.

These grimoires contain magical words of power and instructions for the evocation of spirits derived from older pagan traditions. Sources include Assyrian, Egyptian, Persian, Greek, Celtic, and Anglo-Saxon paganism and include demons or devils mentioned in the Bible, such as Asmodeus, Astaroth, and Beelzebub [268]. Medieval Europe saw the Latin legal term

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[264] Singh, Manvir (2 February 2021). "Magic, Explanations, and Evil: The Origins and Design of Witches
and Sorcerers"
Perrone, Bobette; Stockel, H. Henrietta; Krueger, Victoria (1993). Medicine women, curanderas, and
women doctors. University of Oklahoma Press. p. 189. ISBN 978-0-8061-2512-1

[265] Hutton, Ronald (2017). The Witch: A History of Fear, from Ancient Times to the Present. Yale
University Press. p. 49–50.
https://en.wikipedia.org/wiki/Witchcraft#Ancient_Mesopotamian_religion

[266] https://www.cam.ac.uk/stories/witchcraft-work-women

[267] Drury, Neville; Hume, Lynne (2013). The Varieties of Magical Experience: Indigenous, Medieval, and
Modern Magic. Bloomsbury Academic. ISBN 978-1440804182. p. 124

https://en.wikipedia.org/wiki/Goetia#Goetia_viewed_as_maleficium,_sorcery_and_witchcraft

[268] Drury, Neville; Hume, Lynne (2013). The Varieties of Magical Experience: Indigenous, Medieval, and
Modern Magic. Bloomsbury Academic. ISBN 978-1440804182. p. 124

maleficium [269]. Recall the image from the past few pages of the encoded philosopher's Stone that was taken from the Ars Goetia.

That was one of the black magic symbols that was supposedly used to summon demons or to will harm on to others. Though it's a parent from the research in this book that that image in particular seemed to be an expression of the philosopher's Stone template. Now recall earlier when it was mentioned that many societies who recognized witchcraft is a threat in the past. Would employ counter magic spells or symbols to protect themselves.

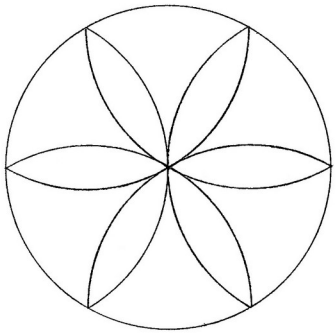
This came to be known as Apotropaic magic.

Medieval apotropaic marking on the inside of a church in Suffolk, England

[269] Napier, G. (2017). Maleficium: Witchcraft and Witch Hunting in the West. Amberley Publishing.
ISBN 978-1445665115.

Apotropaic magic (From Ancient Greek: ἀποτρέπω, Romanized: apotrépō, lit. 'to ward off') or protective magic is a type of magic intended to turn away harm or evil influences, as in deflecting misfortune or averting the evil eye. Apotropaic marks, also called 'witch marks' or 'anti-witch marks' in Europe, are symbols or patterns scratched on the walls, beams and thresholds of buildings to protect them from witchcraft or evil spirits. They have many forms; in Britain they are often flower-like patterns of overlapping circles. [270]

Hexafoils and taper burn marks on thresholds of early modern buildings are also thought to be apotropaic marks.



Hexafoil

That symbol (the Hexafoil) is quite obviously the seed of life symbol we saw earlier that is used to construct the flower of Life symbol complex. We know from that section that the seed of life is constructed in a six-step process and is a geometric expression of the Philosopher's Stone template. Thus we even have uncovered a symbolic conundra within this system of magic and counter magic. Both those symbols are representative of the same concept and six-step process of transmutation.

These "magic circles" attributed to witches and associated with demons, Satan and evil appear to be nothing but superstitious remnants of the systems and concepts they once represented. Their meanings either lost to time and twisted by ignorance and paranoia, which is often the case when humans don't understand something, that thing is met with fear. We can see

[270] https://en.wikipedia.org/wiki/Apotropaic_magic
Kennedy, Maev (31 October 2016). "Witches' marks: public asked to seek ancient scratchings
in buildings". The Guardian. Retrieved 31 October 2016.

this firsthand with the misinterpretation of the pentagram. A symbol also associated with witchcraft demonology and evil but as we saw in the Golden ratio section from earlier.

It's merely a geometric tool used to produce the Golden ratio itself from the shapes line segments. The pentagram has been used throughout history as a symbol, often in magic or the occult. Its meaning has varied wildly over time, and it has functioned as a symbol of protection, of perfection, of the Devil, and of humanity, among others. In ancient times it was featured in tombs and seals of Egypt and Mesopotamia and coins of Greece.

The pentagram was a symbol of the Greek mathematician and philosopher Pythagoras and his disciples, probably in part as a way for followers to recognize each other. Some sources say the Pythagoreans regarded it as a symbol of health and knowledge, and in some depictions the Greek letters for the word “health” are placed at its points. It may also have been used by the Greeks and others generally as a symbol to ward off evil [271]. Sometimes the inverted figure of the pentagram, with two points facing upward and one facing down, is associated with negative or “black” magic and devil worship.

The inverted pentagram figures in the sigil of Baphomet, one of the main symbols of the Church of Satan, an atheistic organization that evokes in its imagery the Devil as viewed in Christianity but does not worship any god or being [272]. The sigil of Baphomet depicts a goat with its horns in the upturned points of the star. This likely stems from the 19th-century European revival of occult studies, during which time it was held that a pentagram with one point facing upward symbolized ascendance, God, and supremacy of the spirit and a pentagram with one point facing downward symbolized Satan, infernalism (everlasting torment), and descent of the spirit.

[271] https://www.britannica.com/topic/pentagram
https://en.wikipedia.org/wiki/Pentagram
[272] https://churchofsatan.com/faq-fundamental-beliefs/

Sigil of Baphomet

Now we know from the earlier demonstration that the pentagram's segments are used to generate the golden ratio. A ratio that the Fibonacci sequence slowly conforms to reaching a stabilization point at .666. Why not call it .6 repeating? It is, but the way our numbers are set up are in groupings of threes (100-100,000-1,000,000, ECT) so while it's true that the number is 6 repeating it is also true that it is 666 repeating.

Now, both the pentagon and the number 666 have come to be associated with demonology and Satan over time. The number 666 for instance is often referred to as the “mark of the beast” in Christianity. [273]

“Let the one who has understanding calculate the number of the beast, for the number is that of a man, and his number is 666.” -The Holy Bible. Revelation 13:18 (New Testament).

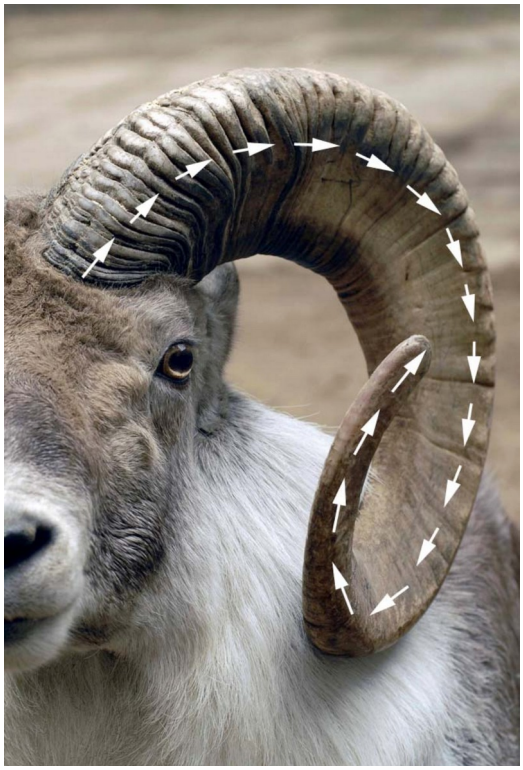
We know that both that number and the pentagram are not evil signs of witches and Satan (though they may have been used with such intentions by some). Rather they are part of an ancient philosophical system (Sacred Geometry/Alchemy) that was placed in opposition to modernized Christian teachings and organized religion. Thus it became slandered as evil and the work of Satan etc. But what of the goat so often featured in satanic iconography? Why is that so often depicted alongside the pentagram and the number 666?

[273] Bauckham, Richard. “The Number of the Beast.” In The Climax of Prophecy: Studies in the Book of
Revelation, p. 384–452. T&T Clark, 1993.

Typical Satanic Signs

It's easy to see that the visual appeal of a goats head fits comfortably inside the upside down pentagram. But let's take a deeper look with our six-step template as our symbolic cipher. We know that the pentagram itself is derived from the dodecahedron of the platonic solids, which is viewed as the fifth or combined previous four elements in that system. Drawing the pentagram from the pentagonal faces of the dodecahedron which acts as the sixth step in the platonic solid template.

The pentagram itself in that process, representing the inner circle of those steps. This is so because the segments of the pentagram are used when constructing the golden ratio, a ratio centering around the number 6. This ratio is demonstrated with the Golden spiral and Fibonacci sequence as we saw earlier…Now, let us consider the horns of a goat and their functional purpose in relation to these concepts.



Mountain goats use their horns for quite a few things but they center around a sole function, as weapons during rutting season for stabbing and shoving contests that establish mating access and dominance. Observational studies describe horn-driven combat as a core component of mating behavior [274]. Let me rephrase that, those spiral structures coming from the head of the goats purpose are for the rights to reproduction. As you will recall from our sections on life, the sixth step in the plant, animal and fungus kingdoms (the inner circle) were all reproduction.

The goats horns in that symbol complex function as a perfect visual for the sixth step in the plutonic solid formula, the pentagram at the end is used to generate the spiral of the golden ratio, which shares symbolic cohesion of meaning with the pentagram and its generation of the golden ratio which is in turn linked to the number 666 via the Fibonacci sequence. The horned goat represents the square of the goat's animal transmutation as adults are the only ones who grow horns. Just as the pentagram acts as the mature animal and the golden ratio it's equivalent of reproduction in the platonic

[274] Geist, V. (1964). On the rutting behavior of the mountain goat. Journal of Mammalogy, 45(4), 551–568.
Lundrigan, B. (1996). Morphology of horns and fighting behavior in ungulates. Journal of Mammalogy,
77(2), 462–472.

solid formula. This meaning especially takes root when we consider why it is Christianity came to associate goats with the devil and evil to begin with.

Goats have long been associated with fertility, lust, wilderness, and untamed nature (e.g., the Greek god Pan, the satyr) [275] In Christian moral dualism, these traits were demonized. The goat became a symbol for sinners (the "sheep and the goats" parable in Matthew 25).

It’s also worthy of note that horns became one of the primary symbols associated with the devil and Satan, which is odd when you consider the history of such symbolism was very much the opposite before Christianity demonized it. Across human history, animal horns have carried a deep symbolic weight, serving as visible markers of the sacred, the powerful, and the life-giving. Long before organized religion, horns were understood as signs of divine authority and supernatural potency.

In the ancient Near East, gods were crowned with horned headdresses to signal their rank and cosmic power [276]. In Europe, horned deities such as Cernunnos embodied sovereignty over nature, animals, and the unseen realms [277]. Biblical language preserved this symbolism metaphorically, using “horn” to signify strength, salvation, and dominion [278]. In all these traditions, horns pointed upward—toward the heavens—marking them as bridges between the earthly and the divine.

Horns were also intimately associated with fertility, vitality, and renewal. Their biological rhythms—especially the shedding and regrowth of antlers—mirrored the cycles of nature, death, and rebirth that governed agricultural and human life. Bulls, with their imposing horns and raw strength, became universal symbols of virility and abundance from Neolithic Anatolia to

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[275] Link, L. (1995). *The Devil: A Mask Without a Face*. Reaktion Books. (See Chapter 3: "The Horned God").
Baxter, R. (1998). *Bestiaries and their Users in the Middle Ages*. Sutton Publishing. (See the entry on "The
Goat" and its moral interpretations).
[276] Black, J., & Green, A. (1992). *Gods, Demons and Symbols of Ancient Mesopotamia: An Illustrated
Dictionary. University of Texas Press. (See entries for "Horned cap" and individual deities).
[277] Green, M. (1992). *Animals in Celtic Life and Myth*. Routledge. (See chapter on "The Cult of the Head"
and horned deities).
[278] The Bible (as a symbol of power):** Horns are a metaphor for strength and salvation. God is described as
the "horn of my salvation" (2 Samuel 22:3). In prophetic visions (Daniel, Revelation), beasts with multiple
horns represent successive kingdoms or rulers—their power is literally "horned."

Minoan Crete and Vedic India [279]. The Greek cornucopia, the “horn of plenty,” captured this idea perfectly: a horn as a vessel overflowing with nourishment and life. The "Cornucopia" (Horn of Plenty) In Greek myth, the horn of the goat Amalthea, who nursed Zeus, became an endless source of nourishment.

Amalthea holds a cornucopia, out of which the young Zeus eats. Marble relief from the 2nd century AD, Vatican Museum.

[279] Marinatos, N. (1993). Minoan Religion: Ritual, Image, and Symbol. University of South Carolina Press.

From Catalhöyük (Turkey, 7000 BCE) to Minoan Crete, to Vedic India, the bull was the paramount symbol

of untamed virility, regenerative power, and agricultural fertility. Bull-leaping rituals and ubiquitous bull

imagery were central to a religion focused on ensuring the fertility of land and people.

This symbol directly links a horn with abundant food and fertility Even ritual practices reinforced this symbolism, as horns were commonly used as drinking vessels, containers of sacred liquids meant to sustain both body and spirit.

In magical and shamanic traditions, horns functioned as instruments of transformation and passage between worlds. Shamans across Eurasia, Africa, and the Americas donned horned headdresses to assume the power of animal spirits, enabling healing, prophecy, or communion with the unseen [280]. Horns thus marked the liminal space where human, animal, and divine identities overlapped. This ancient, largely positive symbolism later underwent a dramatic inversion in medieval Europe, when Christian authorities recast the horned god of nature into the horned Devil. [281]

What had once represented sacred vitality and cosmic balance became a symbol of forbidden power and heresy. This may be because the church cast sex in general as a sin, because of this the fertility gods associated with sex were framed as evil or demonic as the views changed over time. Finally, the association of horns with the divine naturally extended into kingship and political authority. From Egyptian pharaohs incorporating bull imagery into royal regalia [282], to Norse kings swearing oaths over mead-horns [283], to the persistence of horns in heraldry [284], the symbol consistently conveyed legitimacy, strength, and sacred sanction.

Taken together, these traditions reveal why horns endured as one of humanity’s most powerful symbols: they unite observable natural power with cosmic meaning, acting as emblems of fertility, authority, and the mysterious bridge between worlds. Animal horns have been profoundly associated with magic, the divine, and fertility across numerous ancient and pre-modern cultures. This symbolism is one of the oldest and most

[280] Eliade, M. (1964). Shamanism: Archaic Techniques of Ecstasy. Princeton University Press. (Documents
numerous examples of horned ritual attire across cultures).
[281] Russell, J.B. (1984). Lucifer: The Devil in the Middle Ages. Cornell University Press. (Traces the
iconographic development of the horned devil from pagan sources)
[282] Wilkinson, R. H. (2003). The Complete Gods and Goddesses of Ancient Egypt. Thames & Hudson.
Wilkinson explains how the pharaoh’s crown often incorporated bull horns (e.g., the White Crown of Upper
Egypt).
[283] Enright, M. J. (1996). *Lady with a Mead Cup: Ritual, Prophecy and Lordship in the European Warband
from La Tène to the Viking Age*. Four Courts Press.
[284] Fox-Davies, A. C. (1909). *A Complete Guide to Heraldry*. T.C. & E.C. Jack.

widespread in human history, predating organized religion and appearing independently on multiple continents. Much like out squared circle symbolism the goat and horn have appeared all across the ancient world. A similarity that as we have seen may not be mere coincidence.

The visual metaphor for the squared circle is further reinforced when we consider a goat’s eyes which are described as rectangular.

Common Goat eye. Though not precisely square, they give the impression of squared circles (a rectangle within the circular eye).

It seems to be that all of these symbols center around that core meaning of the six-step process we have been tracing out through symbology. What once was thought of as demonic and evil has been revealed as nothing more than slandered geometry and alchemy. The synthesis of the pentagram, 666, and the goat's head into a unified "demonic" iconography is well-documented in academic studies of Western esotericism, religion, and cultural history. The single most important figure in merging the inverted pentagram with the goat's head is the French occultist Éliphas Lévi (1810–1875).

In his foundational text of modern occultism [285], Lévi includes his famous illustration of the "Baphomet of Mendes" or the "Sabbatic Goat."

[285] Lévi, É. (1854). *Dogme et Rituel de la Haute Magie* [Dogma and Ritual of High Magic]. (Translated by A.E.
Waite as *Transcendental Magic*). Paris.

Baphomet of Mendes

He explicitly describes it as a symbol of the "absolute" in magical philosophy and places it within a pentagram. He writes that the pentagram with two points upward is a sign of "sanctification" and the "microcosm," while the inverted pentagram (one point down) represents "the reign of the material over the spiritual" and "the goat of lust". The demonization of the goat in Christian culture is well covered in religious history and art history [286].

It’s very easy to see how this symbol is actually an alchemical image, you can even see “Solve Coagula” which means "dissolve and coagulate." It represents the alchemical process of breaking down substances to create something new, symbolizing transformation and renewal in various contexts, including personal growth and spiritual development. So with this in mind, let us dissolve this image and coagulate its common parts. Now

[286] Marty-Dufaut, Josy (2005). Les animaux du Moyen âge: réels & mythiques [Animals of the Middle
Ages: real and mythical]. Temps mémoire (in French). Gémenos: Autres temps. ISBN 978-2-84521-165-0.

that we've dismissed the notion of it being demonic, let's take an objective look at the body and symbols on this so called devil.

First, it's easy to see the caduceus or staff of Hermes erupting from this creature's generative organs or lap. The staff which we will delve into in a later section actually symbolizes the unification of opposites, the twin snakes revolving around each other around a central structure in an ever spiraling path upward. The staff itself representing the concept of transmutation where unification of opposites yield some sort of Ascension. With this in mind, let's see if the unification of opposites can be seen in other parts of this image.

Firstly, half of this creature is clothed and the other half is naked, the head is that of an animal and the body that of a human, furthermore, the head appears to be a male goat with its horns and the human appears to be a female with its breasts. One of its arms pointing up the other one pointing down. You could even view dissolving and coagulating as opposites which is written on the arms. The moons are oppositely contrasted and placed In opposition, and finally, as we will see in a later section, snakes and the wings or birds are also seen as opposites such as the eagle at the top of Yggdrasil who had an opposite of the snake at its roots.

We already went over the goats Head association with the pentagram which is on its forehead, and then finally the torch of light raised above its head signifying the light of Truth or dissolved illusions etc. so it's very easy to see that a symbol that outwardly appears monstrous or demonic is actually a deeply encoded alchemical symbol for the unification of opposites as described. Demonized by rival belief systems.

Pagan fertility gods like Pan and the satyr in Greco-Roman culture, was gradually transformed in Christian iconography into a symbol of lust, heresy, and the damned (e.g., the "sheep and the goats" parable). By the late Middle Ages, artistic depictions of the Devil regularly incorporated goat-like features (horns, hooves, beard), directly linking the animal to demonic imagery. The deliberate assembly of these symbols in the 20th century is documented in studies of contemporary Satanism and media [287]. In *The Satanic Bible,* the author, Anton Lavey directly adopts and modifies Lévi's Baphomet for the cover and as the official sigil of the Church of Satan (founded 1966).

[287] LaVey, A. S. (1969). The Satanic Bible. Avon Books.

He places the goat's head within a double circle, flanked by the five Hebrew letters for "Leviathan" (a biblical sea monster and metaphor), and atop an inverted pentagram. The book's philosophy embraces 666 as a symbol of carnal, rebellious existence. This is the canonical moment of modern fusion [288]. As it gained popularity American metal bands like Black Sabbath and Slayer used pentagrams, 666, and goat/Baphomet imagery in album art and lyrics as symbols of transgression and subcultural identity, directly borrowing from and popularizing the satanic "toolkit" assembled by LaVey. Even the popular “devil horns” hand sign fans of said bands throw up at concerts has a protective origin that has nothing to do with the devil to which it came to be associated. [289]

Every rocker knows about the devil horns sign.
It’s actually for protection.
The devil horns hand gesture was first associated with metal music by Ronnie James Dio of Black Sabbath. He flashed the sign at the audience because it’s a blessing his grandmother used, to ward off the evil eye. In other words, it’s meant to flip off the devil, not tell him you think he’s cool.

[288] Faxneld, P., & Petersen, J. A. (Eds.). (2013). The Devil’s Party: Satanism in Modernity. Oxford University Press. (See Chapter 5: "Inventing Satanism").

[289] Maloney, C. (Ed.). (1976). The Evil Eye. Columbia University Press. (pp. 192–196).

Dio stated in numerous interviews that he learned the gesture from his Italian grandmother, who used it as a superstitious ward against the *malocchio* (evil eye). He adapted it for the stage to replace the "peace sign," which he felt was too associated with hippie culture and unsuitable for metal's darker aesthetic. In Italian folk tradition, the *mano cornuta* (devil horns) is used to ward off curses and the evil eye. The extended fingers represent horns, a symbol of power and protection.

We can even see this tradition continue in the modern neo pagan practices such as Wicca [290]. Where the pentagram is not viewed as a negative Mark but rather a protective symbol, much the same way the Pythagoreans used it. A pentagram enclosed within a circle. This evolution from separate symbols to a unified set is a documented case study in the modern construction of religious and countercultural iconography.

In Wicca (often called White witchcraft) the pentagram is most often depicted with one point facing upward. In these traditions the five points often represent the five elements of air, fire, water, earth, and spirit (platonic solids). For Wiccans the pentagram may also symbolize masculine and feminine, or the Triple Goddess (three points) and the Horned God (two points). Many Neo-Pagans consider the pentagram a symbol of protection and may use it to invoke or banish spirits.

[290] https://en.wikipedia.org/wiki/Wicca

The pentacle is the approved symbol of the Wiccan faith to be used on headstones in U.S. government cemeteries. Notice all the same themes as the Philosopher's stone are present within how the Wiccans view the pentacle. The four elements, two points (horned god), triple goddess (three points), and pentagram itself representing the square, all enclosed in an outer circle. The pentagram itself being used to generate the six based golden ratio acting as the inner circle so to speak.

It seems apparent that these “witches” are not practitioners of demonology or worshipers of the devil, but rather misunderstood ritual alchemists. An association that becomes even more apparent when you think about the general picture of what we were taught a witch looks like and what a witch does (brews magic potions).

Within the so-called magic circle of the practicing Witch rests the cauldron — a vessel of transformation, in which herbs, minerals, and arcane ingredients are mingled. To the untrained eye, it may appear as evil

witchcraft, a quaint remnant of superstition. Yet in more universal terms, it is chemistry in action. When this work is framed by sigil of geometry and aligned with the motions of the heavens illustrated within said geometric “magic” circles, it becomes something older, richer—alchemy.

Here the geometric circle (often enclosing a pentagram of hexagram) is not mere ornament, but an alchemical transmutation circle, mislabeled and misunderstood as “witchcraft”. Each Mark within it and around it a symbol for an association with such things as the date, time, placement, intention, etc. And what, in the end, is the aim of every spell, of every ancient working? It is to transform something into something else—to change, to transmute.

It is easy to see that the above "Witch" is nothing more than Alchemist who has been rebranded by modern religion as some sort of heretic to their faith. However, as we've demonstrated countless times throughout this book, these symbols are very much interwoven into every major religion, the cross itself of Christianity being a potentially unfolded Cube, a Three-Dimensional manifestation of the square. One more interesting thing about the depiction of witches worth mentioning is their ability to fly on broomsticks. Quite possibly the strangest claim about them however, evidence has been unearthed suggesting that this strange association may also have an alchemical root.

The excerpts I’m about to give you come from a superb and accessible pharmacology text from 1992 entitled, Murder, Magic, and Medicine, by John Mann, host of the BBC Radio 4 series by the same name. The historical depiction of witches riding broomsticks has its origins in hallucinogenic plant pharmacology, as popularized by Shakespeare, but the indigenous knowledge predates even him. Hallucinogenic chemicals called tropane alkaloids are made by a number of plants including Atropa belladonna (deadly nightshade), Hyoscyamus niger (henbane), Mandragora officinarum (mandrake) and Datura stramonium (jimsonweed). During the Middle Ages, parts of these plants were used to make “brews,” “oyntments” or “witches’ salves” for witchcraft, sorcery and other nefarious activities. [291]

Somewhere along the line, the observation was made that the hallucinogenic compounds, hyoscine in particular—also known as scopolamine—could be absorbed through sweat glands in the armpit or via the mucus membranes of the rectum or vaginal area. As compared to eating the plants or drinking their extracts, axial, rectal and vaginal routes of

[291] https://www.forbes.com/sites/davidkroll/2017/10/31/the-origin-of-witches-riding

administration also bypassed the first cycle of rapid metabolism by the liver (and severe intestinal discomfort). Just how did the alleged witches apply said ointments? According to Mann, the earliest clue comes from a 1324 investigation of the case of Lady Alice Kyteler (a suspected Witch):

“In rifleing the closet of the ladie, they found a pipe of oyntment, wherewith she greased a staffe, upon which she ambled and galloped through thick and thin.”

And from the fifteenth-century records of Jordanes de Bergamo:

“But the vulgar believe, and the witches confess, that on certain days or nights they anoint a staff and ride on it to the appointed place or anoint themselves under the arms and in other hairy places.”

These passages account for why so many of the pictures of the time depict partially clothed or naked witches “astride their broomsticks,” as shown in the woodcut image featured here:

It is a theory worth considering and certainly a more rational explanation than devil worshipers mounting broomsticks and flying off into the night sky using satanic magic. It's easy to see how over time fear and superstition could turn “at night witches ride broomsticks and get high” into “at night which is right broomsticks up high into the sky”. It’s also easy to see how this is a direct tie to alchemy were the creation and ingestion of chemicals to reach an altered or higher mental state can be viewed as alchemy. The same way the native American spirit journey and many shamanic practices where they directly involve the use of drugs to reach an altered state of consciousness could be viewed as such.

Every characterization we were told about witches and witchcraft screams Alchemy. Alchemy that was labeled demonic or evil because it posed a threat to organized religions of the time or the people who controlled such organizations. Upon this realization a startling but unfortunately not unfamiliar possibility emerges. That these symbols, beliefs and philosophies were purposely demonized and skewed by authority figures and religious leaders throughout human history so that the ruling class of our society could keep an informational edge over the rest of the population.

That may sound conspiratorial, but this was actually a very famous ordeal in Christianity which was known as the Martin Luther proclamation [292]. Martin Luther was a German priest, theologian, author, hymn writer, professor, and former Augustinian friar. Luther was the seminal figure of the Protestant Reformation, and his theological beliefs form the basis of Lutheranism. He is widely regarded as one of the most influential figures in Western and Christian history [293].

He lived in a time where the Bible in most holy scriptures were written in Latin, which was only taught to nobility or the priesthood. This left the common man Unable to read any religious scripture. It had actually been this way for about 1,000 years [294]. During this period, the church went to Great lengths to eliminate what they called heretics or people who would interpret the Bible without the consultation of the priesthood or established church. [295]

Martin Luther wanted to change all that, so he said about writing letters and proclamations to the nobility and priesthoods of his time.

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[292] https://en.wikipedia.org/wiki/Ninety-five_Theses
[293] Hillerbrand, Hans J. (14 February 2024). "Martin Luther". Encyclopædia Britannica. https://en.wikipedia.org/wiki/Martin_Luther
[294] https://www.huffpost.com/entry/why-christians-were-denied-access-to-their-bible-for-1000
[295] https://www.cambridge.org/core/books/abs/cambridge-world-history-of-violence/violence

“It is harmful… to withhold the Word of God from the people.
Scripture should be in the common tongue.”
(*Luther, “An Open Letter on Translating,” 1530*)

“All Christians are truly of the spiritual estate…
and all have the right to read and judge doctrine.”
(Luther, “To the Christian Nobility of the German Nation,” 1520)

“the language of the mother in the home, the children on the street, the common man in the marketplace.”
(Luther, “An Open Letter on Translating,” 1530)

Apart From not being allowed to read scripture for large portions of History, much of the population was actually forbidden to read in general [296]. So the probability that the people who controlled the information in those times would have changed it or skewed it in a way that favored them as a controlling power is quite large. Especially given the open acknowledgment that such a thing was going on and had created problems in the times before and during Martin Luther's life. And while we're on the topic, there were actually many large-scale cultural and informational purges across the globe throughout history.

- Be it the list of destroyed libraries.

https://en.wikipedia.org/wiki/List_of_destroyed_libraries

- Book burnings.

https://en.wikipedia.org/wiki/List_of_book-burning_incidents

- The cultural heritage sites destroyed from conquest and Christianization over the ages.

[296] https://feudalism-rights-resposibilities.weebly.com/peasants.html

https://en.wikipedia.org/wiki/List_of_destroyed_heritage

- The burning of the library of Alexandria which supposedly housed the majority of the knowledge from those ancient times.

https://en.wikipedia.org/wiki/Library_of_Alexandria

- The huge destruction wrought across the entire Asian continent by the Mongol empire as it swept through.

https://en.wikipedia.org/wiki/Destruction_under_the_Mongol_Empire

- The ransacking and raping of Africa, an often untalked about and overlooked part of History.

https://en.wikipedia.org/wiki/Scramble_for_Africa

- The destruction of the Mayan libraries and cultural purge of Cortez in the Spanish when they reached the new world.

https://www.mexicolore.co.uk/aztecs/spanishinvasion/burning-maya-books

https://www.loc.gov/exhibits/exploring-the-early-americas/cortes-and-the-aztecs.html

- The mass eradication and genocide of many Chinese peoples and cultures during the rise of the first emperor of China.

https://www.chinahighlights.com/travelguide/china-history/first-emperor-facts.htm

- Even venturing into modern day with the Nazi and Hitler's obsession with the occult going through countries and stealing every cultural occult or esoteric artifact they came across.

https://yalebooksblog.co.uk/2017/06/30/hitler-obsession-occult-kurlander/

- The concept of a “Dark Age” originated in the 1330s with the Italian scholar Petrarch, who regarded the post-Roman centuries as “dark” compared to the “light” of classical antiquity. The term employs traditional light-versus-darkness imagery to contrast the era’s “darkness” (lack of records) with earlier and later periods of “light” (abundance of records).”

https://en.wikipedia.org/wiki/Dark_Ages_(historiography)

From the ancient emperors of China to the occult-obsessed expeditions of the Nazis, human history is marked by waves of sweeping cultural and religious purges—eras in which those in power sought not only to rule the present, but to reshape the past. Whole traditions were burned away in the name of order or orthodoxy. Libraries vanished, temples fell, and ideas that had illuminated generations were cast into shadow. We even speak of entire epochs as dark ages—periods when the light of knowledge flickered low, not because human curiosity had dimmed, but because the fragile vessels that carried our understanding were shattered by fear, war, or intolerance.

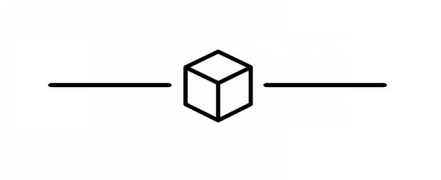
It should come as no surprise that those same forces, capable of extinguishing whole traditions, would also twist and contort the symbolic teachings of the very religions they claimed to defend. In an age when most could not read, when sacred texts were guarded behind the walls of temples and palaces, symbols became easy tools to reshape, to manipulate, to bend toward the aims of the powerful. The illiterate masses, unable to compare doctrine with its original intent, could scarcely know when a teaching had been distorted or a metaphor turned into a weapon. The paper trail of history—fragmented, scorched, and rewritten across centuries—offers more than enough room for such shadows to hide.

And when we weigh the evidence, the possibility of these quiet perversions, these subtle acts of cultural vandalism, becomes not merely plausible but almost certain. As I stated before, these are not unfamiliar waters for humanity when it comes to religion and authority being corrupt and abusing power. However, despite all the negative implications and associations, essentially what these magic circles or as they should be termed transmutation circles, are supposed to represent are symbolic versions of hermetically sealed containers. And that those termed practices of witchcraft are the casters of evil spells may actually have been participating in what the religions who were persecuting them started out as.
And that organized religion was used as a tool to slowly eradicate itself by separating it from the symbolic concepts and philosophies that it is based upon. And when we consider today, where the fallout of that separation has been a slow deterioration of religion only to be replaced by corporatism, business, and false power structures it could be viewed as a long-term plan to eliminate the rival authority of religion, which is in opposition to the

king's, Queens and other leaders of the world. Who, because of such religions are unable to rule with absolute power as God and the higher forces are viewed as the indisputable rulers of the world and man. Slowly twisting it and conforming it to superstitious nonsense about imaginary people in the sky or evil demons as to alienate any rational thinking human minds.

This seems the most likely scenario given all the other evidence we have gone over and is available to us in this current day and age. However, we shouldn't be so quick to apply malicious intent to what actually could be generations of ignorance. It could have been that only one group of the ruling elite way back in the annals of History destroyed and separated religion from this symbolic knowledge and that they also framed said knowledge as demonic or evil. Or perhaps there was no male intent involved at first and they truly were just ignorant and fearful of the knowledge.

Then the preceding generations not knowing any better could have willing fully but ignorantly pursued the so-called heretics or evil practitioners of this demonic knowledge. Hunting them down and persecuting them without actually ever really knowing that they were persecuting their own religious foundations. Not a particularly pretty portrait to gaze upon, but certainly one worth looking at.



From the humble bee to the persecution of alleged Satan worshipers by corrupted religious organizations. The transmutation Circle has caused quite a buzz in human society and esoteric and religious philosophies. It is objectively strange that any religious organization would persecute somebody for drawing symbols or geometry, or label them as a practitioner of evil or worshiper of the devil because of such drawings. Though it should come as no surprise as these beliefs center around improving oneself and enriching ones character, striving for strength, beauty and reaching for new heights of intellectualism and wisdom.

To any entrenched hierarchy, a population of independent, curious, and capable minds can appear unsettling. Knowledge confers agency. Understanding invites questions. And questions, once asked, have a way of propagating—quietly at first, and then with great force.

A society of thoughtful individuals is less inclined to accept authority by default, less dependent on rigid structures for guidance, and therefore far more difficult to govern through fear or illusion alone. History suggests that systems built primarily on the accumulation of power and wealth often prefer compliance to comprehension. An uninformed population is easier to predict, easier to direct, and less likely to notice the subtle mechanisms by which it is steered. When authority extends beyond law and economy into the realm of belief itself—when it claims stewardship over meaning, morality, and the cosmos—its influence approaches something like absoluteness.

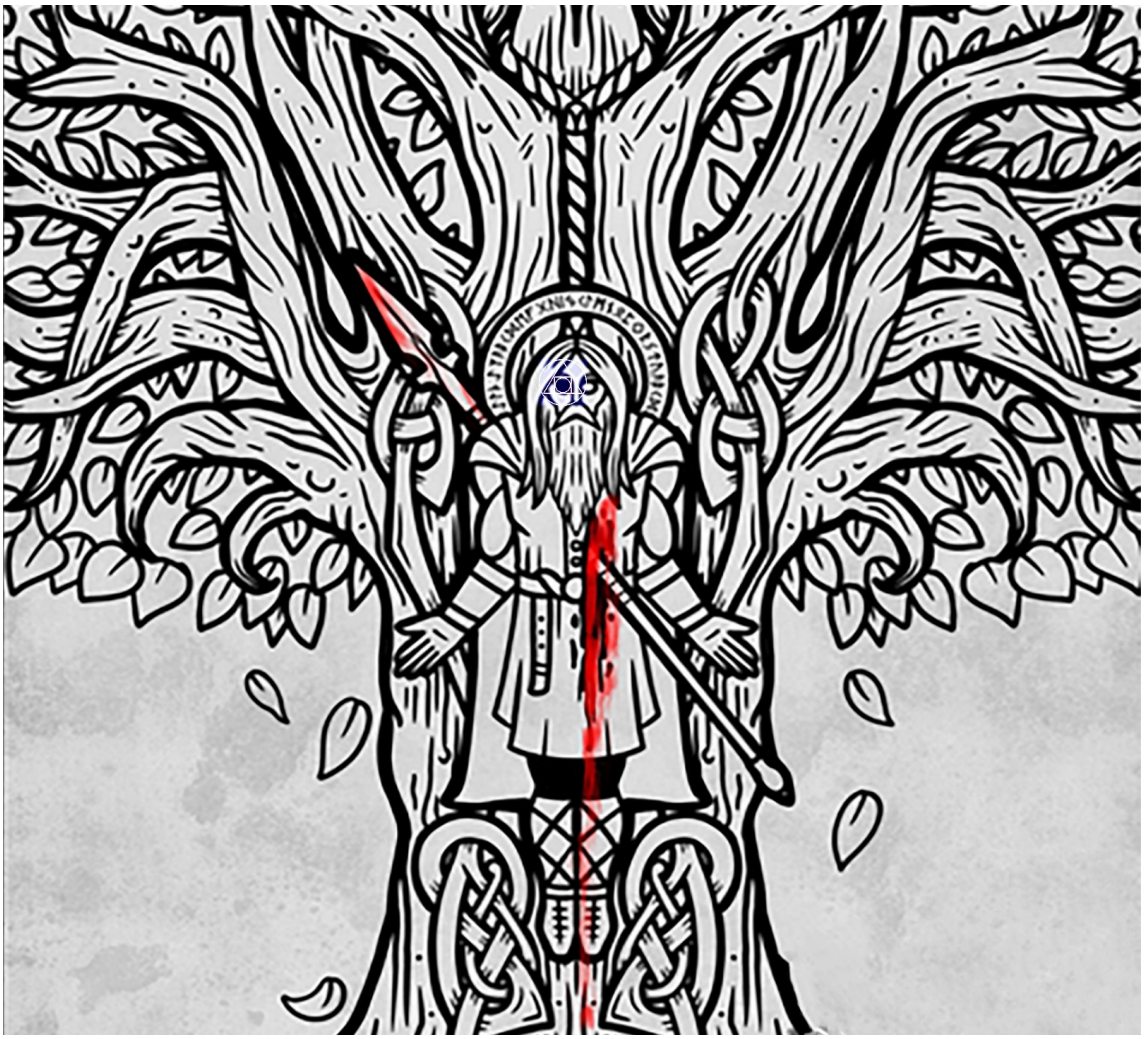
1. For to govern not only actions, but thoughts and faith, is to shape the very lens through which people understand reality. Take Martin Luther, when he wrote those letters and made those proclamations, it was not met with understanding and compassion. They actually were going to have him killed [297]. In 1521, at the Diet of Worms, Luther refused to recant his writings. He was officially made an outlaw and a heretic by the Edict of Worms (1521) and marked for execution.

Frederick the Wise, Elector of Saxony, secretly abducted Luther and hid him in Wartburg Castle for nearly a year. Without that protection Luther would have surely been killed as the law at the time made it so anyone could execute a heretic without repercussions. So it's very easy to see that the same people who went after him for simply proclaiming that everyone should have access to reading holy scriptures, would also alter or vandalize those same scriptures even going so far as to rewriting them. And the illiterate masses would never be the wiser because they were forbidden to even read it.

This awareness of religious corruption forces us to take a look at some other mythologies and holy scriptures that may have suffered the same fate. After all, the hunt for witches and heretics was a worldwide practice in certain times and ages. There's no telling what could have been altered or destroyed. Or what we may uncover.

[297] Bainton, Roland H. Here I Stand: A Life of Martin Luther. Abingdon Press, 1950.
Hendrix, Scott H. Martin Luther: Visionary Reformer. Yale University Press, 2015.

A Re-Analyzation of Religion and Mythology



Having traced this elegant geometry across the realms of physics, biology, technology, and thought, we find ourselves standing at the

threshold of something deeper: the mythic, the spiritual, the ancestral. What if the symbols handed down to us—etched into temple walls, whispered in sacred texts, woven into the fabric of ritual and myth—were not mere allegories, but glimpses of this very pattern? What if the ancient storytellers were mapping a geometry of transformation, using language and symbol to preserve the same truths we've rediscovered through science and reason? As we begin to re-examine the following myths and holy stories, we will use this sacred geometry—this Philosopher's Stone—not merely as a symbol, but as a lens.

Through it, we can begin to decode ancient wisdom, not with superstition, but with awe. Not with blind belief, but with a sense of poetic structure, a logic beneath the metaphor. It is as though the ancients, in their own symbolic language, were pointing to the same profound architecture of reality—one that science is only now beginning to articulate in its own way. We are not the first to glimpse this pattern. But perhaps, we are among the first to see it both with the eye of science and the heart of myth.

We are nearing the end of our own transformative journey through the spheres—our exploration of the Philosopher's Stone and its fractal projections. One final section remains. Then, together, we shall reflect upon all we've seen, and ask:

What does it mean?

I began this book with the single intention of exploring the true meaning of the Philosopher's Stone—an enigmatic symbol passed down through the centuries, often dismissed as myth or superstition. But as I wrote, as I traced its outline across disciplines, epochs, and cultures, something far more profound began to emerge. The pattern—elegant, recursive, and strangely universal—began to reveal itself. What started as a study of an alchemical glyph unfolded into something more akin to a blueprint for existence itself.

A framework. A kind of *geometry of reality*. And if this pattern is indeed as ancient and as universal as the evidence suggests, then its implications reach deeply—into the roots of religion, the stories of our ancestors, and the very structure of the cosmos. It is time now to ask the greater question:

How does this change things?

And how can this understanding reshape the way we perceive the cryptic symbols carved into temple stones, painted on cathedral ceilings, or hidden within sacred texts? This lens—this symbolic geometry—offers a new way of seeing. A way to make sense of the mysterious and often dismissed iconography of ancient cultures. These were not the products of superstition alone.

They were fragments of a deeper, logical system—a *language of form*—encoded in geometry, in nature, in metaphor. You will see in the following pages that through this lens, what once appeared to be esoteric becomes astonishingly rational. The symbol itself behaves like the stone or legend it represents. The more we apply it, the more it transforms, transmutes.

The deeper we go, the more potent it becomes. Just as the alchemists spoke of a stone that could multiply its essence, so too does this symbol multiply its meaning with each layer we unveil with it. It began as a symbol for transformation in matter. But now we see it as something more—a recursive template echoed in stars and seeds, in stories and cells. It is not merely a symbol.

It is a map. A fractal hologram. A metaphorical hallway leading toward the divine—toward a higher understanding of our place in the cosmos. And the symbols along the way?

They were doors.

We simply needed to approach them from a new—dare I say—*angle.*

And the philosopher’s stone itself?

a lens

a “stone”,

a “path to god”,

a “magic” symbol,

a "ladder" to heaven,

a "tower" to the divine,

a “hallway” to the source,

a "portal" to other dimensions,

a holographic fractal projection,

an "echo" from the voice of the one,

it's a geometric metaphorical template,

the mathematical structure of transmutation,

a “chariot” of the gods used to traverse the divine spheres.

A legendary ruby red jewel with supernatural transformative powers.

A world tree.

A foundation.

Now, let us turn our gaze toward some of the more familiar symbols held sacred by religion and mystery alike—symbols long veiled in metaphor, but now illuminated through the lens of the Philosopher’s Stone. Take, for instance, the Seal of Solomon—a symbol composed of two interlocking triangles, forming a six-pointed star. For centuries, it has been revered as a divine junction point, a convergence of above and below. Some traditions call it a portal, a bridge between the earthly and the celestial. And when viewed through the framework we have constructed—this fractal template of transformation—it begins to reveal a new kind of logic, a logic that seemingly confirms all these different associations through metaphor.

Rather than a static icon, Solomon’s Seal can be understood as a holographic projection, repeating itself across scales of existence: from geometry to nature, from the microcosm of atoms to the macrocosm of galaxies. Each recurrence is not merely repetition—it is a gateway, a kind of threshold between one level of reality and the next. A passageway or intersecting line between spheres of mathematical planes. In this view, the symbol does not merely represent a divine ideal—it connects. It binds

together realms, much like a hallway whose doors open into different chambers of reality.

The fractal unfolding of this geometry becomes a metaphor for movement—not through space, but through states of being. And in these geometric sigils and ancient images, we are offered more than stories—we are offered models, lenses through which to understand the universe and our place within it. The seed and the plant, the baby and the adult…the circle and its square…they are different languages telling the same cosmic tale. And in every example we've examined—from the seed growing into a plant, to the child becoming an adult, from fire distilling vapor to photons transforming into perception—the four elements or four forces must be present.

They are the abstract forms of movement. In alchemy, in biology, in physics, and in geometry—it is the elements that enable the leap from one state to another. The chariot cannot ascend until its agents of motion—its elements—are harnessed together. This mirrors the act of "squaring the circle" in our foundational geometry.

You begin with a circle—a unity, a cycle—and through force, symmetry, and intention, transform it into a square—a stable form, a new dimension. Turning the circle into a drill of sorts, a spiral screwing upward through the various spheres of reality, climbing towards a higher state. Such as the square ascending into the cube, the third dimension, and from there into higher forms. It is a metaphor of movement, not just through space, but through levels of complexity, of understanding, of being.

This is not fantasy. It is metaphor, grounded in structure, echoed in science, and whispered through myth. This idea is vividly echoed in a piece of esoteric imagery known across mystical traditions as "Piercing the Veil." To pierce the veil is to transcend the ordinary, to lift the curtain that separates the known from the unknown. In this metaphor, the veil represents that boundary between what is seen and what is real, between the material world and the deeper dimensions that underlie it.

It is a poetic gesture toward understanding, toward the awakening of a mind attuned not just to sensation, but to structure—to the hidden architecture of reality itself. In spiritual traditions across cultures, this veil appears again and again—sometimes as the boundary between heaven and earth, sometimes as the thin shimmer between life and death, and

sometimes, quite literally, as the curtain of the temple itself. However, the actual visualization of it paints a slightly different interpretation:

Depiction of a philosopher “piercing the veil”.

Let’s breakdown the meaning of the above picture, notice the concentric rings on the outside, these represent the various "spheres" of existence. Be it the sphere of math, biology, engine mechanics, etc. Now look at where the man has thrust his head and what’s around him. He has gone through a “veil” of six pointed stars (Seal of Solomon), you could say almost like he used one as a hole to stick his head through like a doorway, to pierce it.

Now look at the strange golden wheel up above him behind the veil, it is the wheel within a wheel from the chariot vision that Ezekiel had, two circles connected to a central point which is exactly what the outer and inner circles in the Philosopher's Stone symbol represent. The concept of piercing the veil and witnessing the many spheres of existence is associated with another moniker, different planes of existence [298]. In esoteric cosmology, a

[298] https://en.wikipedia.org/wiki/Plane_(esotericism)

plane is conceived as a subtle state, level, or region of reality, each plane corresponding to some type, kind, or category of being.

The astral spheres were thought to be planes of angelic existence intermediate between Earth and heaven.

The concept may be found in religious and esoteric teachings which propound the idea of a whole series of subtle planes or worlds or dimensions which, from a center, interpenetrate themselves and the physical planet in which we live, the solar systems, and all the physical structures of the universe. This interpenetration of planes culminates in the universe itself as a physical structured, dynamic and evolutive expression emanated through a series of steadily denser stages, becoming progressively more materialized, and embodied. The emanation is conceived, according to esoteric teachings, to have originated, at the dawn of the universe's manifestation, in *The Supreme Being* who sent out—from the unmanifested *Absolute* beyond comprehension—the dynamic force of creative energy, as *sound-vibration* ("the Word"), into the abyss of space.

Alternatively, it states that this dynamic force is being sent forth, through the ages, framing all things that constitute and inhabit the universe.

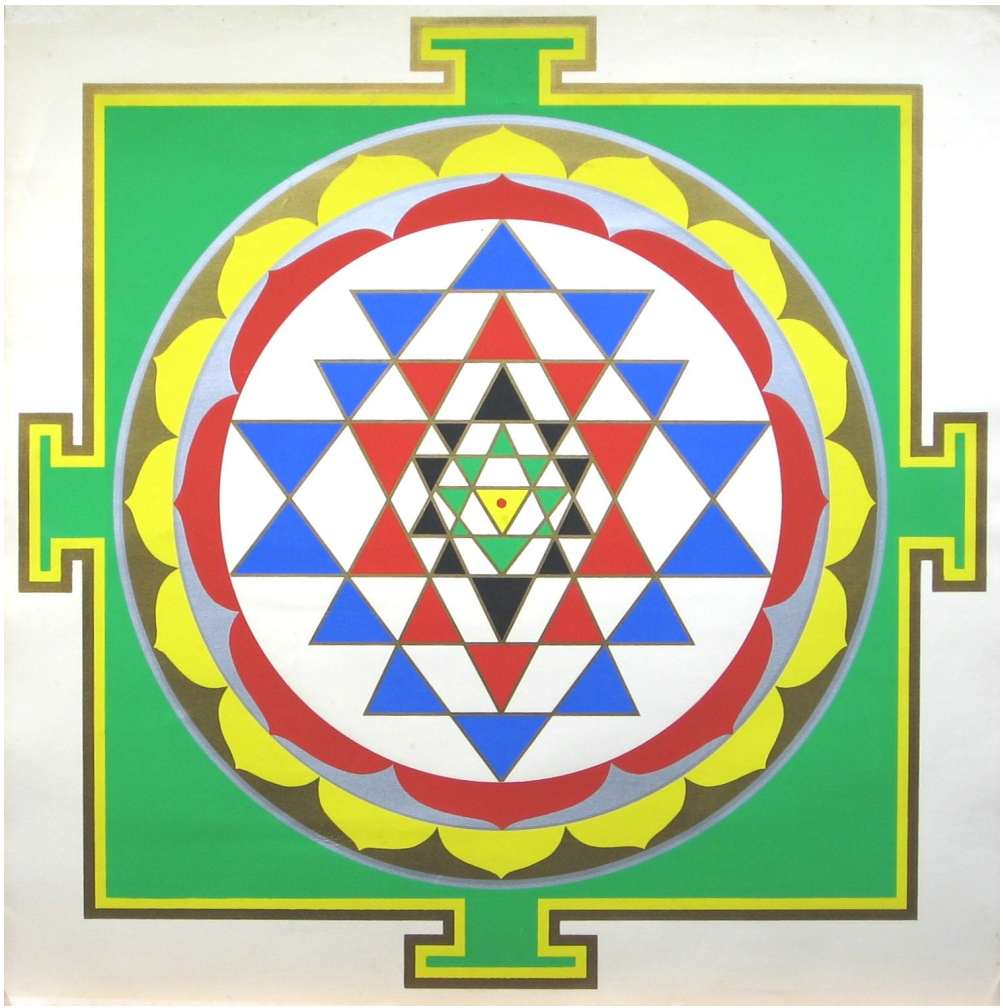
This is actually a well established concept in cosmology:

These images illustrate a spiritual scientific cosmogony with various representations dating from the middle ages. The various spheres represent the planes or worlds of consciousness with the seven planetary spheres and the fixed stars, the spiritual hierarchies and the Logos or 'god'.

This representation takes the human kingdom perspective on Earth as the center, and shows how creation is made up of these spiritual hierarchies and their influences from the various worlds. It is therefore a graphical way to depict, in a single picture, a worldview and understanding of the make up of the cosmos and what underlies the what they call the "Cosmic fractal". All images position creation: Man and humanity (with the kingdoms of nature and Earth), in a frame (with God the creator and) main elements: (1) the planetary spheres modulating (2) zodiacal spiritual influences, as linked to (3) the spiritual hierarchies. This puts Man at the center of divine

creation, solar system and cosmos, being the crown of creation rather than just another speck in the wide empty universe, as is the case in the contemporary materialistic worldview of mineral science. If you want to get a better look at these sphere images I will provide the link in this citation [299].

Another fantastic place this metaphorical perspective is demonstrated is in the Hindu sacred symbol the “Sri Yantra”. [300]



Comprising **nine interlocking triangles**, it embodies complex symbolism. **Four upward triangles** signify Shiva, while five downward triangles represent Shakti, encompassing the

[299] https://anthroposophy.eu/Homer%E2%80%99s_Golden_Chain
[300] https://en.wikipedia.org/wiki/Sri_Yantra
Shankaranarayanan, S. (1979). *Sri Chakra* (3rd ed.). Dipti Publications.

cosmic and human realms around a central point called the bindu. This configuration is sometimes termed the "Navayoni Chakra".

Noticing all the similarities already, just like the mother rune from Norse cosmology nine plays a foundational role. Also each level of triangles interior sides form a hexagon. The four triangles playing a major part and the central point or "bindu" as it were. Let us see what other similarities arise.

"The Sri Yantra holds great significance in the Shri Vidya school, central to its worship. It symbolizes ***the union of masculine and feminine*** *divine energies. The triangles, varying in size, form 43 smaller triangles in concentric levels, mirroring the cosmos.* ***The power point (bindu) stands as the cosmic center****, encompassed by concentric circles with lotus petal patterns denoting creation and life force. These elements,* ***set within an earth square****, depict a temple with doors to different regions of the universe.*

*In the Shri Vidya tradition, the Sri Yantra represents the core of devotion. Each triangle and level is associated with specific aspects of divinity, culminating in a structure known as the nava chakra. I****ts projection into three dimensions*** *results in the Mount Meru, symbolizing the philosophy of Kashmir Shaivism."*

What we find here is a remarkable visual correspondence—a match between the projected symbol we have explored and the architectural and mythological structure of the Sri Yantra. The same essential shapes appear: the circle, the square, hexagon, triangles, the ascending tiers—unfolding in a recursive, fractal pattern. The structure, while arranged differently than our previous examples, carries the same mathematical DNA. The symbol even shares its meaning with the seal of Solomon as a representation of the union of opposites.

The *Shri Yantra* shown in the three-dimensional projection called *Mahāmeru*.

Let us now take a closer look at the Sri Yantra's three dimensional projection "Mahameru", also known as "Mount Meru". Not as a relic of superstition, but as a potential symbolic map, a diagram of dimensional ascent. What we may find is not only similarity—but synchronicity.

Yuan dynasty 1271–1368) Chinese mandala depicting Mount Meru as an inverted pyramid topped by a lotus.

Mount Meru [301], in ancient cosmologies, is not merely a mountain. It is the cosmic axis, the still point around which all realms rotate. In Buddhist, Hindu, and Jain traditions, it is described as a towering, symmetrical structure that rises through multiple planes of existence—each one more refined, more luminous than the last. A sacred geography of the soul, etched into myth.

"Mount Meru (Sanskrit/Pali: □□□□)—also known as Sumeru, Sineru or Mahāmeru—is a sacred, ***five-peaked mountain*** *present within Hindu, Jain and Buddhist cosmologies, revered as the centre of all physical, metaphysical and spiritual universes.[1] It is professed to be* ***located at the junction of the four great cosmic continents****—Pubbavideha Dīpa, Uttarakuru Dīpa, Marijuana Dīpa and Jambu Dīpa. Despite not having a clearly identified or known geophysical location, Mount Meru is, nevertheless, always thought of as being either in the Himalayan Mountains or the Aravalli Range (in western India). Mount Meru is also mentioned in scriptures of other, external religions to India, such as Taoism—which was influenced, itself, by the arrival of Buddhism in China.[2]*

Many Hindu, Jain and Buddhist temples have been built as symbolic representations of Mount Meru. The Sumeru Throne (Chinese: □□□, xūmízuò) style is a common feature of Chinese pagodas. The highest point (the finial bud) on the pyatthat, a Burmese-style multi-tiered roof, represents Mount Meru."

[301] Gopal, Madan (1990). K.S. Gautam (ed.). *India through the ages*. Publication Division, Ministry of
Information and Broadcasting, Government of India. p. 78
https://en.wikipedia.org/wiki/Mount_Meru#cite_note-1

Bhutanese *thangka* of Mt. Meru and the Buddhist universe (19th cent., Trongsa Dzong, Trongsa, Bhutan).

A multi-leveled square within a circle surrounded by four different colors or elements and a ascending five peaked structure in the center. Could these five peaks represent the same thing the pentagram and its segments encoded? The ascending structure a visual metaphor for the spiraling golden ratio in the same manner? It is, in essence after all a multi-layered hologram—a projection the same as our template.

The vertical symmetry, the ascending layers, the notion of each tier being a projection of a foundational geometry—it all echoes the symbolic progression we have traced in the Philosopher's Stone: from circle, to triangle, to square...and ultimately to a cube, a tesseract, a seed of

transformation encoded in structure. The widespread recurrence of this symbol—across continents, cultures, and centuries—presents us with a profound and fascinating puzzle. How is it that peoples, separated by vast oceans and by the walls of history, came to preserve such strikingly similar forms?

There are a few possibilities:

One is that the symbol was transmitted, carried like a seed along the trade winds of culture—from a single source, a foundational spiritual system whose ideas diffused across the ancient world. This would imply a core tradition, long forgotten, whose geometry echoed through the temples of India, the pyramids of Egypt, the stone circles of Europe, and the myths of the Americas. Perhaps it was even spread by ancient priests or holy men. Missionaries the same as any religion sends out, this would indeed explain the cultural similarities around the world such as pyramids showing up on every continent. [302]

And that as we covered earlier it was systematically erased by the various cultural and informational purges that occurred on every continent, multiple times throughout human history.

But there is another possibility—perhaps even more compelling. What if this symbol was not merely taught, but discovered again and again?

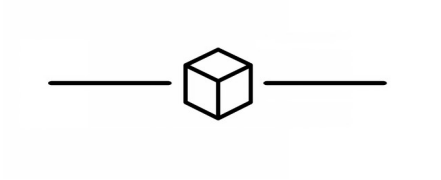
What if, like the mathematical constants of the universe, it emerges naturally in the minds of those who study the stars, the shapes of leaves, the movements of water, or the cycles of life? If the symbol reflects an underlying truth—a symmetry embedded in the architecture of reality—then it would not need to be spread like a rumor. It would reveal itself, again and again, to those who look deeply and earnestly into the nature of things. In

[302] https://thebrainchamber.com/pyramids-around-the-world/

this view, the circle, the triangle, the square—these are not just sacred symbols.

They are echoes of the cosmos, arising independently in many cultures because they are part of the very fabric of existence. Each civilization, through its own lens, gave it form, gave it story, gave it meaning. And though the interpretations may differ, the geometry remains. It is as if many voices, across time and space, are singing variations of the same song—a song composed not of sound, but of structure. A song of becoming, a song of ascension, a spiral song of transmutation.

Maybe it's both.



Sacred Structures

Seeking to mirror divine creation and the natural wonders therein man eventually began to constructed his own miniature versions of cosmos in the form of what came to be known as temples. A temple (from the Latin *templum*) is a place of worship, a building used for spiritual rituals and activities such as prayer and sacrifice. By convention, the specially built places of worship for some religions are commonly called "temples" in English, while those of other religions are not, even though they fulfill very similar functions. Ancient Egyptian temples (perhaps the earliest) were meant as places for the deities to reside on earth. Indeed, the term the Egyptians most commonly used to describe the temple building, *ḥwt-nṯr*, means 'mansion (or enclosure) of a god'. [303]

[303] Spencer 1984, p. 22, 44. https://books.google.com/books/about/The_Egyptian_Temple.html?id=KJ1qVYMUw64C

A god's presence in the temple linked the human and divine realms and allowed humans to interact with the god through ritual. These rituals, it was believed, sustained the god and allowed it to continue to play its proper role in nature. They were, therefore, a key part of the maintenance of *maat*, the ideal order of nature and of human society in Egyptian belief [304].
Maintaining *maat* was the entire purpose of Egyptian religion [305], and thus it was the purpose of a temple as well. [306]

This concept of using ritual to keep the cycles of nature or “maat” going is shared with the native American cultures discussed in an earlier section who used dance and ritual as way to help nature transition from one season to the next and keep it’s great cycles in motion. It is the same general belief and it furthers the native American cultures connection to Alchemy and it’s symbolism and practices. What the Egyptians called “maat’ the native cultures called the great spirit or the earth mother ECT. The native Americans may not have had many documented temples but the ritualism and practice remains.

In The Temple in Man, a work by R. A. Schwaller de Lubicz, the author explores the idea that Egyptian temples, particularly the Temple of Luxor, are metaphysical representations of the human body. Schwaller de Lubicz suggests that these temples reflect the cosmic and spiritual order through their proportions and design. The author argues that the ancient Egyptians embedded knowledge of sacred geometry and spiritual awakening into their architecture, and that the human body itself is a temple that mirrors the harmony of the universe. The work connects the metaphysical symbolism of the temples to esoteric concepts, showing how the architecture reflects human anatomy and cosmic laws. [307]

So to the ancients, when you entered into one of these sacred spaces you were not just in communion with the gods, you were aligning yourself to a sort of cosmic hologram or fractal. The universe being the base, then the temple built to be a microcosm of it and finally man inside the temple who’s body is also viewed as a microcosm or reflection of the universe. All three viewed as projections of the same underlying structures and patterns known

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Snape 1996, p. 9
Egyptian Temples (Shire Egyptology): Written by S.R. Snape, 1996 Edition
[304] Gods and Men in Egypt: 3000 BCE to 395 CE. Dunand and Zivie-Coche 2005, pp. 89–91
[305] The Search for God in Ancient Egypt: Assmann 2001, p. 4
[306] Shafer, Byron E., “Temples, Priests, and Rituals: An Overview”, in Shafer 1997, pp. 1–2
[307] Schwaller de Lubicz, R. A. (1957). Il tempio nell’uomo.

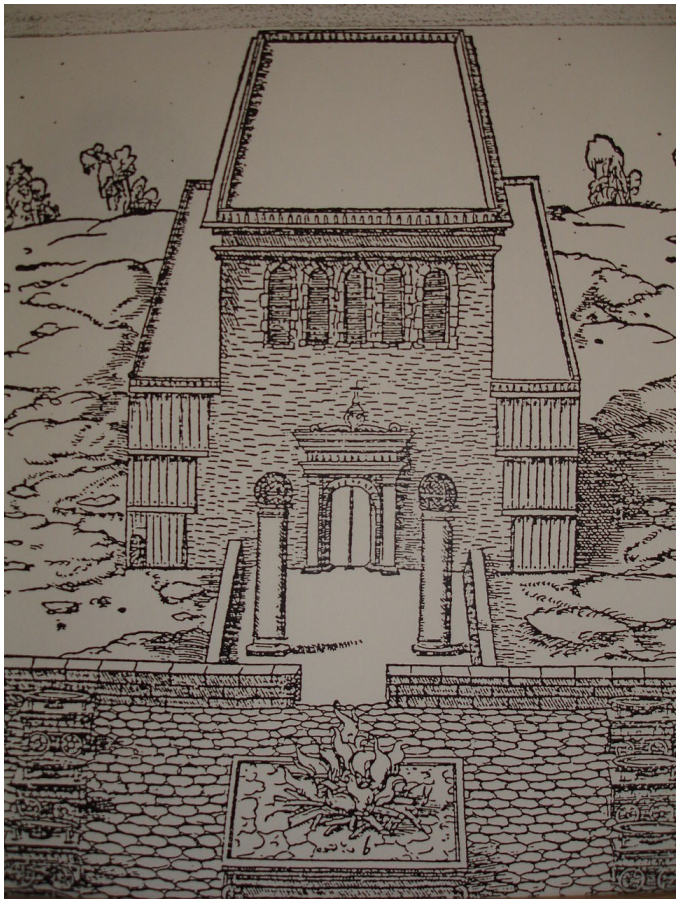
today as sacred geometry. A metaphorical straight line for divine energy to be channeled.

Amongst these ancient temples one stands out as more relevant to the template we have been following. The great temple King Solomon of Abrahamic religious scripture built. Given that Solomon's Seal serves as the starting point for our symbolic exploration—a geometric expression of the template and ascent into other dimensions—it is not far-fetched to see his temple as the three-dimensional manifestation of this same template of transmutation. Solomon's Temple [308]—the legendary, many-leveled structure of sacred architecture—may, in this new light, be far more than a mythological monument or an echo of ancient kingship. It may, in fact, be a metaphor—a projection the same template Solomon's Seal represents, expressed not in ink or speech, but in stone [309].

Though the actual proportions and layout of the temple do not express the symbols visually according to how it is described in ancient scripture, the template does find representation within its "inner sanctum".

[308] https://en.wikipedia.org/wiki/Solomon%27s_Temple

[309] David Ussishkin In: A.G. Vaughn and A.E. Killebrew (eds.), Solomon's Jerusalem: The Text and the
Facts on the Ground. *Jerusalem in Bible and Archaeology*; *The First Temple Period*, Atlanta, 2003, pp.
103–115



16th century depiction of Solomon's Temple by François Vatable

Imagine for a moment a temple constructed from the basic geometry of Solomon’s seal. Each level above it, each chamber, each ascending story, not merely architectural…but conceptual. A mirror of the layer below, yet more refined—a projection, a recursive iteration of the underlying pattern the same way we saw it unfold from the Sri Yantra into Mount Meru. The Temple becomes a kind of cosmic ziggurat—a symbolic staircase through realms of understanding, from the physical to the spiritual, from the mundane to the divine. This image is further demonstrated when we consider how groups such as the Freemasons view the temple, who use its layout for their own lodges, rituals and work.

"Beyond any religious context, the building of this great structure provides a symbolic foundation for the process of self-development in Freemasonry.

Masonic tradition and ritual refers to the physical architectural processes of the temple's creation, but as a way to emulate the possibilities of self-growth and enlightenment." [310]

You can see this visually demonstrated in the inner chamber of masonry known as the lodge room. The entire room functioning as a symbolic expression of Solomon's Temples "inner sanctum".

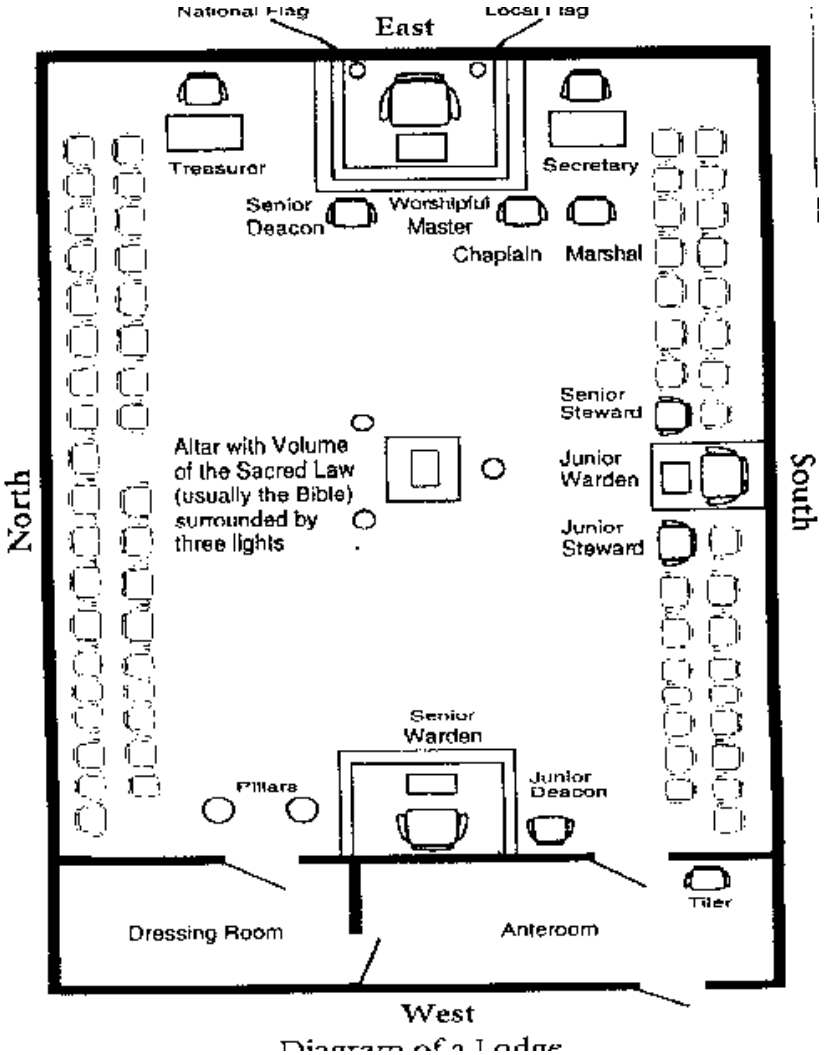
Typical Mason lodge layout representing Solomon's Temples layout symbolically.

Take a moment to analyze the above image and see you're if you can notice any symbolic similarities to the template. Right off notice the floor is black and white representing duality. In the center of this floor is the pentagram within a circle, it's segments representing the golden ratio which in turn symbolically represents the inner circle in our template, etc. There's also

[310] https://www.freemason.com/king-solomon-temple-freemasonry/

what appears to be a metal stand composed of a circle within a square, and the floor tiling itself has the circle containing the pentagram within the square outline of the tiles which are surrounded by triangles.

The general shapes from inside to out mimic the templates procession. Triangles on the outside which contain the squares which contain the circle and on the inside we have the pentagram whose segments contain the 1.6 ratio representing our inner circle and sixth step. Also take notice of the two stone blocks resting on the floor, these are the rough and finished or cut ashlar mentioned in an earlier section.



A blueprint of Masonic Lodge room floors (minus the checkerboard floor).

The visual of the lodge room itself combined with the conceptual layout pains the entire picture of the templates representation within this chamber. First off the center of the checkerboard floor is usually surmounted by a holy book such as the Bible and surrounded by three lights forming a triangle. Also take notice at the layout of the lodge and its conformity to the four directions. Alignment to which is actual pivotal to the rituals and traditions of the lodge with the East being the most important symbolically to them. [311]

The entire process is present symbolically:

- The outer circle being the entire inner sanctum or lodge room as it usually represents the container and initial stage (entering the room is the first step).
- Unification of opposites being the black and white checkered floor being a duality of color unified into a single floor pattern. Even the rough and cut ashlar which could be seen as the inner and outer circle (beginning and end).
- The triangle being present as the three lights that surround the holy book of the lodge.
- The four elements represented by the four directions which are crucial in lodge construction and orientation (as east is a significant direction to their rituals).
- The square or firth step being the pentagram or central area of the ritual floor which houses the bible or holy book of the lodge. And the various cubes present within the space.
- The inner circle here would be the repetition of the rituals, the projection of the beliefs (gathering new members), building ones own character through the practices of the fraternity. Also notice the several chairs or positions of power around the lodge room. The inner circle could be attaining a new level within the organizations social structuring etc.
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[311] https://masonicshop.com/encyclopedia/topics/entry/?i=2473
https://esotericfreemasons.com/masonic-degrees/why-do-masonic-lodges-face-east/

It seems to be that the symbols presence is indeed within the inner sanctum and lodge room of these modernized temples. That these sacred spaces function as sort of artificial spiritual mountains of sorts, expressing the template and symbol in 3-D form. The expression of the symbol and its concepts in the realm of architecture. As if ancient man was trying to further align his environment to this great projection in hopes with getting a better connection to the universe/nature/god.

To deepen this exploration of these spiritual mountains—these multileveled projections of the cosmos—we now turn to one of the most iconic and enigmatic structures ever built by human hands: the Great Pyramid of Giza [312].

The Great Pyramid of Giza.

It has stood for millennia, weathering the sands of time, the rise and fall of empires, and the quiet passing of countless generations. Yet beyond its precise engineering and astronomical alignments lies something perhaps even more profound: a symbolic architecture, a metaphor in stone. Let us now consider this monument through the lens of transmutation, as a type of

[312] https://egymonuments.gov.eg/en/monuments/the-great-pyramid/

architectural projection with the goal of aligning to this metaphorical golden chain that transcends all spheres of existence.

The pyramid, in this light, becomes more than a tomb or a monument. It becomes a hierarchical projection, a geometric metaphor for ascent—not only of the body, but of the spirit. Each level is built upon the last, carefully aligned, retaining its foundational form, just as the symbolic steps of transformation—circle, triangle, square—retain their underlying geometric symmetry as they progress through the dimensions. When you consider that each layer of the pyramid starting at the bottom is a slightly smaller version of the layer before it speaks of a sort of cosmic staircase, a metaphysical hallway, a path from the earthly plane to something higher.

Each level of brickwork a metaphorical echo of the level below it. Slightly smaller but retaining the same shape the same way. An echo returns with slightly less volume but retaining the same sound. At the apex of the pyramid, the point of convergence—the place where all lines meet—we find something deeply symbolic: a capstone, often envisioned as the Eye, or the Sun, or the radiant symbol of God. The source of projection of transcendence.

The pyramid's base is wide, square, foundational—rooted in the earth, the material, the physical. But as it narrows upward, as form becomes more refined, it culminates in a singular point—a metaphor for unity, divinity, architecturally symbolic of the culmination and source of all. [313]

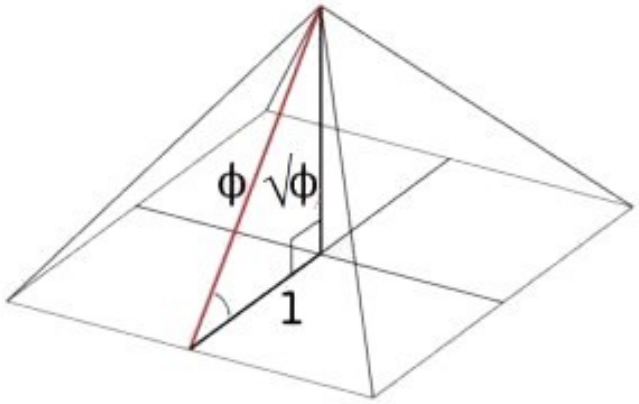
[313] https://en.wikipedia.org/wiki/Pyramidion
Toby Wilkinson, *The Thames and Hudson Dictionary of Ancient Egypt*, Thames & Hudson, 2005. p.
197

Close-up of the Pyramidion of Amenemhat III at Dahshur. Egyptian Museum, Cairo

From this perspective, the Great Pyramid is not just a structure. It is a sacred map, echoing the same universal geometry found in the Seal of Solomon, in Metatron's Cube, in the spirals of galaxies and the unfolding of ferns. In fact, the Great pyramid has been associated with the golden ratio golden ratio pyramid is based on a triangle whose three sides represent the mathematical relationship that defines the golden ratio. This triangle, known as a Kepler triangle, has base of length 1 and a hypotenuse whose length is Phi.

The height of this right triangle is the square root of Phi. Using the Pythagorean theorem, ($a^2+b^2=c^2$), this triangle represents one of the golden ratio's unique properties:

$$1 + Phi = Phi^2$$



The geometry of the Great Pyramid of Giza varies by less than 0.025% from that of a perfect golden triangle pyramid. This is a difference of just inches in its height of 480.6′. Could the pyramid be this close to the golden ratio in its design, but with no intent of this by its builders? That seems rather amazing, if not unlikely. [314]

Imprecision in measurement caused in part by the removal of the outer surface of the pyramid makes it impossible to distinguish this theory from other numerical theories of the proportions of the pyramid, based on pi or on whole-number ratios [315]. It is, quite possibly, early mans attempt to mirror the architecture of the cosmos, of the great chain of being that radiates outward from the source of all. If we allow our imagination to drift gently, we can begin to see the pyramid not just as a monument of stone, but as a literal projection—a symbolic apparatus, akin to a light projector. Picture the capstone as the lens of this metaphorical projector—the origin point from which insight, consciousness, or divine order radiates.

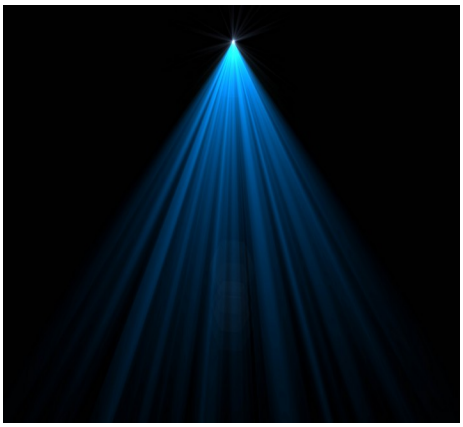
[314] https://www.goldennum tober.net/great-pyramid-giza-complex-golden-ratio/
[315] https://en.wikipedia.org/wiki/Golden_ratio

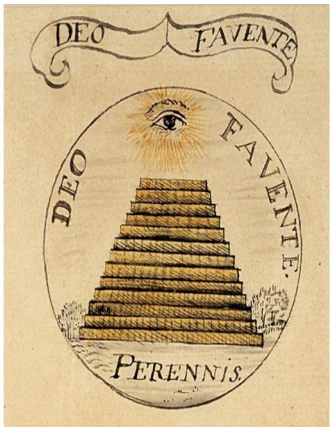
Beam of Light.

The body of the pyramid, then, becomes the beam—the spreading cascade of energy or meaning that expands as it moves outward and downward. Like the cone of light from a projector, it begins narrow, precise, focused…and grows broader the farther it travels from the source. It suggests a universe projected from unity—from a singularity of intent or awareness, spreading downward into matter, into multiplicity, into the wide foundational plane of experience and form. The further we move from the capstone, the more diffuse, the more diverse, the more shadowed things become. And yet, always, we are still within the light of that source, within the structure of template, a link in the metaphorical golden chain.

In this metaphor, the pyramid becomes a map of emanation, a geometrical parable for how form emerges from thought, how complexity arises from simplicity, and how the many are born from the One. A metaphor in stone. A concept made physical.

A projection of meaning.





Picture of the eye of Providence or “all seeing eye” meant to represent the source of creation.

It becomes all the more fitting—astonishing, really—that the eye, a structure intimately tied to the reception and interpretation of light, should be placed symbolically and featured so prominently at the summit of many pyramids. Whether seen as the organ that perceives, or the lens through which awareness is cast, the eye at the pyramid's apex is both literal and metaphorical—a receiver and a source. In one interpretation, it is the destination of the projection—a point of divine perception watching the world unfold below. In another, it is the origin, the lens through which the light of consciousness, of divine order, is focused and transmitted inward.

Ra, whose emblem was the eye, stood as the animating force behind creation [316]. The eye of Ra did not merely observe; it shaped reality through its gaze. And in this symbolism, long held sacred by historians and mystics alike, we glimpse a beautiful confluence of astronomy, geometry, and myth. The Sun is not just the source of energy.

It is the cosmic painter, projecting life itself onto the canvas of the Earth. If we could see a time lapse of all the life on Earth, the sun would appear more like a catalyst than an energy source. Constantly burning away the genetic dead ends of evolution and transforming the surviving creatures into superior forms. The energy it provides fueling all movement and life on

[316] Hart, George (2005). The Routledge Dictionary of Egyptian Gods and Goddesses. Psychology Press. P.
133. ISBN 978-0-415-34495-1.
https://en.wikipedia.org/wiki/Ra

Earth. Stimulating the weather patterns that literally sculpt and changed the face of the planet over the eons.

The Great Pyramid of Giza itself is such a peculiar structure that it has fascinated minds for centuries. Quite obviously more than a mere tomb as suggested.

Orientation: The Great Pyramid is aligned with the cardinal points (north, south, east, and west). Its sides are remarkably precise in their orientation to the cardinal directions, and it has been suggested that the pyramid's orientation could be related to the sun's position, particularly during solstices and equinoxes. [317]

Sun God Ra: The pyramid's shape and its connection to the sun were likely intentional, as pyramids were believed to be a means for the deceased king to ascend to the heavens and join the sun god Ra in the afterlife. The smooth original surfaces of the pyramids could have symbolized the sun's rays. [318]

The Pyramid as a Solar Horizon & Gateway: The pyramid was seen as the akhet—the horizon where the sun rises and sets—and the king's tomb was his point of transformation and union with the solar cycle. [319]

These various clues—the orientation, the geometry, the alignment with the heavens, a gateway for the soul—suggest that the Great Pyramid of Giza was never merely a tomb. Rather, it may have been a symphony in stone, a

[317] Lehner, M. (1997). *The Complete Pyramids*. Thames & Hudson. (Details the surveying and astronomical methods used).
[318] Allen, J. P. (2005). *The Ancient Egyptian Pyramid Texts*. Society of Biblical Literature. (See Utterances 267, 373, etc.).
[319] Quirke, S. (2001). *The Cult of Ra: Sun Worship in Ancient Egypt*. Thames & Hudson.

highly symbolic structure intricately tied to the rhythms of the cosmos and, most notably, to the worship of the Sun. Its shape, rising with perfect symmetry toward a single point, evokes not only the mountain or the temple, but something even more profound: a projection of light, a crystallized metaphor for ascent—of matter, of soul, of meaning itself.

The solar symbolism is unmistakable. And when viewed through the lens of sacred geometry and symbolic projection—the same lens that reveals the Philosopher's Stone, Solomon's Seal, Metatron's Cube—we begin to see the pyramid not as an isolated artifact, but as part of a larger continuum. A projection, one might say, from a deeper dimension of understanding—where shape becomes message, and light becomes meaning. A metaphor made of stone and cut from the divine holographic proportions that express themselves on all levels of existence, the great chain made into a great stairway.

A particularly compelling example of this same kind of architectural symbolism can be found in the ancient structures known as Citadels [320]. A citadel is the most fortified area of a town or city. It may be a castle, fortress, or fortified center. The term is a diminutive of *city*, meaning "little city", because it is a smaller part of the city of which it is the defensive core.

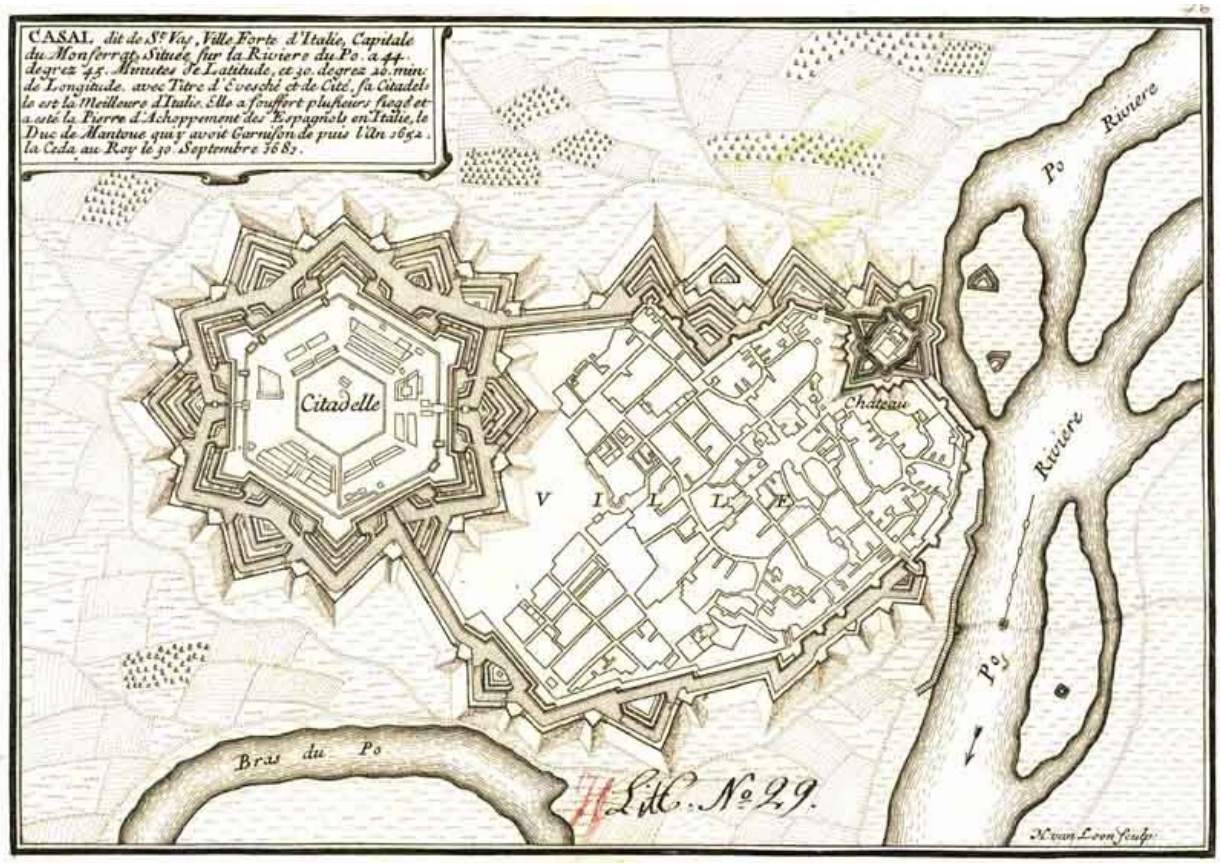
It is a city within a city, like a fractal. The ancient Greeks called these areas Acropolis. An acropolis was the settlement of an upper part of an ancient Greek city, especially a citadel, and frequently a hill with precipitous sides, mainly chosen for purposes of defense. The term is typically used to refer to the Acropolis of Athens, yet nearly every Greek city had an acropolis of its own. [321]

Acropolises were used as religious centers and places of worship, forts, and places in which the royal and high-status resided. Acropolises became the nuclei of large cities of classical ancient times, and served as important centers of a community. *Some of the* oldest known structures which have served as citadels were built by the Indus Valley civilization, where citadels represented a centralized authority. Citadels in Indus Valley were almost 12 meters tall.

The purpose of these structures, however, remains debated. Though the structures found in the ruins of Mohenjo-daro in Pakistan were walled (one

[320] https://en.wikipedia.org/wiki/Citadel
[321] Mark, Joshua J. "Acropolis". *World History Encyclopedia*. Retrieved 7 April 2025.

of the first sites found with citadels), it is far from clear that these structures were defensive against enemy attacks. In some of the remaining cities you can see traces of the divine concepts and the sacred geometry that represents them in their actual layout. Some of them appear as fortified mandalas within the city walls. Echoing the fractal nature of a "little city" or city within a city in meaning and function, and repeating that same meaning in its literal form.


CASAL dit de St Vast, Ville Forte d'Italie, Capitale du Monferrat, Située sur la Riviere du Po. a 44. degrez 45. Minutes de Latitude, et 30. degrez 20. min. de Longitude. avec Titre d'Evesché et de Cité, sa Citadelle est la Meilleure d'Italie. Elle a souffert plusieurs siegd et a esté la Pierre d'Achoppement des Espagnols en Italie, le Duc de Mantoue qui y avoit Garnison de puis l'An 1642. la Ceda au Roy le 30. Septembre 1681.
Citadelle
Château
Riviere
Po
Riviere
Po
Bras du Po
Ltt. N° 29.
N. van Loon fculp.

In this seventeenth-century plan of the fortified city of Casale Monferrato the citadel is the large star-shaped structure on the left.

Depicted in the image above is a six-pointed “starfort”, within which rests a hexagon, and within that, a smaller hexagon still. This was no mere aesthetic flourish. During the Renaissance, such forms were chosen for citadel construction—fortresses designed not just to endure, but to thrive under siege. Though not all starforts and citadels were six sided, the geometry was still often intentional, precise. It is easy to see how sacred geometry and it’s concepts could function within its design.

This particular star-fort design—rooted in symmetry and mathematical foresight—was praised for its strategic perfection. There were no blind spots, no “dead zones” along the perimeter. Each wall was safeguarded by the others in a delicate but robust dance of defense. Even in the realm of military architecture, the hexagon had asserted itself as a shape of supreme function, true to form it even uses a hexagonal foundation, stacking them one on top of the other.

When we consider the citadel not only as a fortress, but as a microcosm—a little city, a symbolic heart of civic life—the deeper connections begin to reveal themselves. Its shape, its symmetry, and its centrality suggest that these structures were more than just bastions of stone. They were temples in disguise, architectural invocations of a cosmic pattern. A holographic link, if you will, to a deeper natural order—an attempt to mirror the geometry of the universe within the very bones of civilization.

Such a building would not merely house sacred rites. It would embody them. It would stand as a mediator between realms—a lens through which the divine light is focused, channeled, and made real. A kind of cosmic architecture, a portal from the realm of the divine. A sanctuary in form and function.

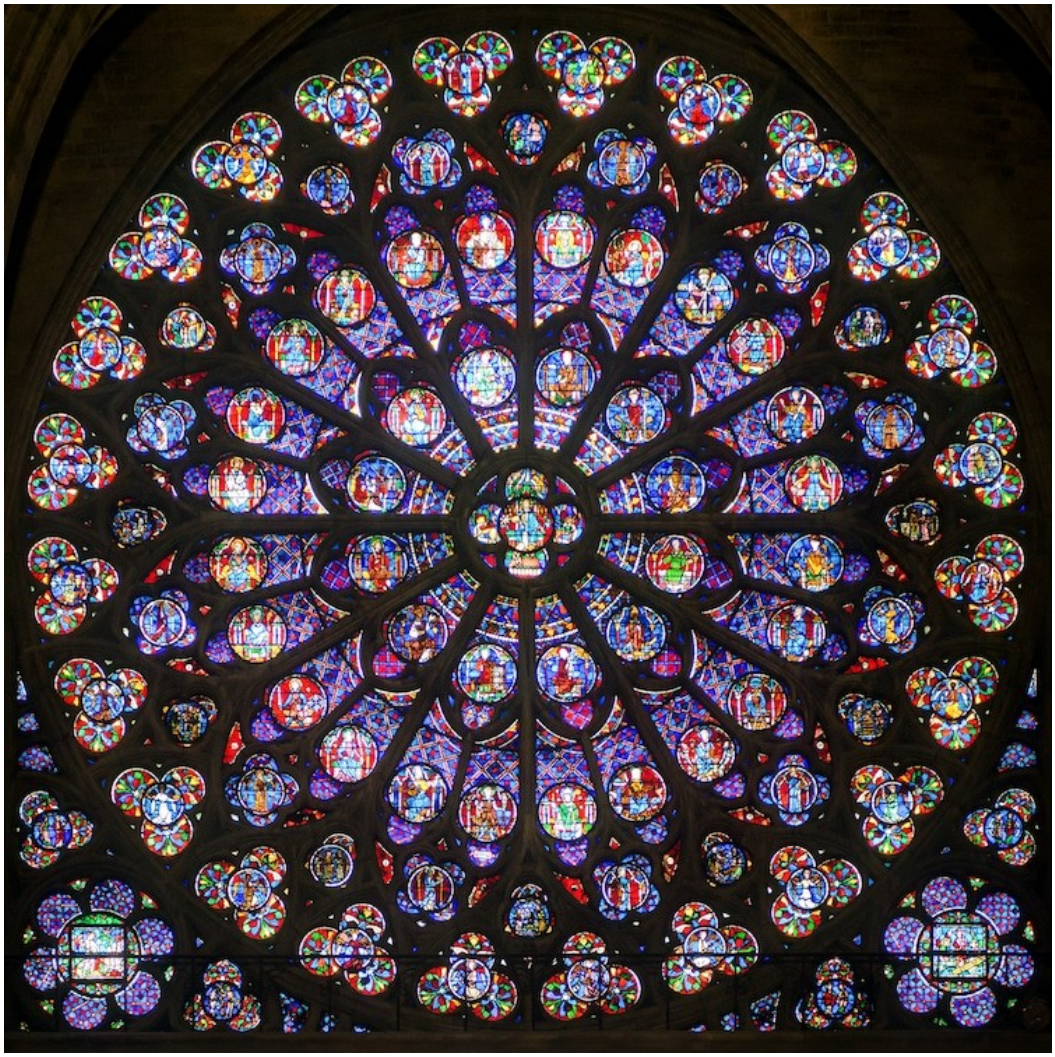
Many temples throughout history have claimed this purpose. But when viewed through the lens of sacred geometry—through the template of transmutation encoded within the symbol of the Philosopher’s Stone—we can finally begin to see these structures not merely as religious expressions, but as living mathematics. Not just artistic metaphor, but measurable pattern. Not just imagined transcendence, but geometric ascent.

Much like the Panopticon, which we explored earlier—a symbolic alignment meant to induce transformation through perception—the temple becomes an engine of change, a transmutation circle rendered in architecture. It is not merely a place; it is an interface between worlds. This, perhaps, is the

origin of temples as we know them. Their function was not only spiritual but structural—to echo and reflect the universal order, to bind heaven and Earth in symbolic harmony.

To witness a nearly literal projection of this ancient concept—this marriage of sacred geometry and divine projection—one need only step into the stain glass lit hallowed interior of one of our world's great places of worship. I speak, of course, of the cathedrals, those towering stone symphonies dedicated to something greater than ourselves. And within them, adorning their walls like jewels of frozen light, we find something extraordinary: the stain glass windows themselves, projecting the light of the natural world through their carefully constructed lens of color and symbolism.

Take, for instance, the majestic Notre-Dame de Paris. Its rose window—so intricate, so breathtaking in its symmetry—is not merely decorative. When viewed through the eyes of transmutation and sacred geometry they reveal mandalas, holograms, a visual poem etched in glass and sunbeams. It is a projection of the cosmic order, distilled into a form that the human mind can both grasp and revere, art.



North rose window in the Notre-Dame de Paris.

Take a moment to truly look—not just at the colors but the shapes, the geometry. Consider its overall structure: a vast, radiant circle, the ancient and universal symbol of the infinite. Nested within it are concentric circles, smaller orbs, orbiting in a delicate gravitational harmony around its central, inner circle. The further these orbs from that center the more complex their design and numbers. Notice the four circles around the inner circle, it brings about the image of the four sides of a square.

Now look at the two symbols in the lower corners. A square within a circle and surrounded by six orbiting circles. To the untrained eye it appears

merely as a visually symmetrical design chosen for its pattern. To ones with the eyes for sacred geometry the image of the squared circle appears.

In the center of the rose north window a single circle exists, making the entire window a monad in structure. Now, imagine light—pure, unformed, radiant energy, the prima materia—passing through this stained glass. It is not merely illumination that enters the church, but something more sublime: light that has been filtered, shaped, transformed by geometry and color of the glass itself into something the human soul can feel. An image, a story, and the lessons conveyed there in.

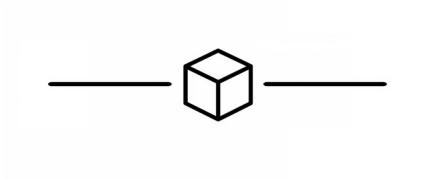
It transforms the invisible into the visible. It acts as a lens between the divine and the terrestrial. The window becomes, symbolically and literally, an intermediary. Just as Metatron in mystical traditions is said to stand between God and man, just as Jesus transmitted the word of God to man and as Moses wrote down gods commandments on stone tablets so all mankind could read them—not merely carrying a message, but translating the ineffable into the intelligible—so too does this window take the raw, unarticulated brilliance of the sun and renders it into story, into symbol, into sacred pattern through the literal lens of the stained glass.

It is reminiscent of the Seal of Solomon, which presents a three-dimensional cube encoded within a two-dimensional hexagram. The square and the circle, the finite and the infinite, the earth and the heavens. Through that same lens, this rose window is a transmutation circle. It is a crucible for light, a sacred machine that takes the formless and gives it form, imbued with beauty and intention.

The squared circle is even pictured directly on the glass. It is a kind of technology of spirit. A system devised not only to glorify, but to communicate—not through sermons or scripture, but through light, geometry and art. The lesson, if we are open to it, is projected directly onto the walls within the cathedral and the soul. And so, within these ancient sanctuaries, these temples of various faiths, cultures and ages, we see not only art, not only devotion—but a profound declaration: that the universe is legible.

That through symbols and patterns, through circles and squares, through stone, wood, foundations, walls and roofs we might come to understand and be reminded of something greater than ourselves through these various metaphor. Something eternal, something divine, something we and

everything is part of. The concept of the temple itself, the ever present and ever lasting fractal of existence. That man is but a miniature temple and temple is but a miniature universe.....as above, so below.



Large Scale Transmutation Circles and Holograms

Now we will continue to expand on the hologram by stepping outside the walls of our citadels and cathedrals. Imagine, if you will, a temple—not merely as a structure of stone and mortar, but as a node in a vast, interconnected tapestry. These temples, far from being randomly situated, are often aligned within cities according to geometric principles, echoing patterns that some interpret as sacred geometry. This suggests a deliberate design, where the placement of each temple contributes to a larger, harmonious whole.

Throughout history, numerous ancient civilizations intentionally incorporated sacred geometry into the layouts of their cities, temples, and ceremonial centers. These designs often reflected cosmological principles, religious beliefs, and a desire to harmonize human settlements with perceived cosmic order. That cosmic order being the alignment to the generative hologram that we've been following through the various spheres of existence. While such interpretations are intriguing, it's essential to approach them with a healthy dose of skepticism.

As we explore these patterns, we must ask: Are they the result of deliberate design, or are we imposing our own interpretations upon them?

In Heliopolis and Thebes (Karnak) Egyptian temple complexes were laid out along cardinal axes, often aligned with solstitial sunrises or specific stars (e.g., Sirius). The geometry of temples represented the primordial mound of creation, with pylons, courtyards, and sanctuaries progressing along a sacred axis. At the pyramid complex at Giza The layout of the pyramids

reflects precise geometric and astronomical alignments. The sides of the Great Pyramid are aligned to cardinal directions with remarkable accuracy, and the relative positions of the three pyramids may mirror the stars of Orion's Belt (a theory proposed by Robert Bauval, though debated). [322]

In Mesopotamian times the city of Babylon was laid out as a square, divided by the Processional Way and dedicated to the god Marduk (chief god of Babylon in ancient Mesopotamian religion, known for his role as a creator deity and a symbol of order, having defeated the embodiment of chaos, Tiamat). The Esagila complex and Etemenanki ziggurat (possibly the Tower of Babel) were positioned as cosmic axes (axis mundi) linking earth and heaven. [323]

The Acropolis in Athens, Greece is laid out with deliberate asymmetrical balance and sacred alignments. The Parthenon embodies the Golden Ratio ($\varphi \approx 1.618$) in its proportions, though scholars debate whether this was intentional or a result of optical refinement. [324]

Ancient Chinese Capital cities such as Chang'an (Tang Dynasty) were laid out as a near-perfect rectangle with a grid of streets, oriented to cardinal directions. The Imperial Palace was positioned north-center, reflecting the Mandate of Heaven and astrological principles (e.g., the Purple Forbidden Enclosure around Polaris). Beijing (Ming and Qing Dynasties) was Designed with concentric walls, symmetrically arranged temples, and a north-south axis running from the Temple of Heaven to the Forbidden City, embodying cosmic harmony (yin-yang, bagua trigrams). [325]

Then not far away in India. They organize their Temple cities around the various mandala as you would expect. Jaipur (founded 1727): Though post-medieval, it was designed based on Vastu Shastra principles, with a nine-square mandala grid (Pithapada), each square dedicated to a deity or cosmic element. The Meenakshi Temple complex is laid out as a series of concentric courtyards and gates aligned to cardinal directions, forming a cosmic diagram of the universe [326].

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[322] The Complete Temples of Ancient Egypt by Richard H. Wilkinson (2000).
[323] Mesopotamian Cosmic Geography by Wayne Horowitz (1998)
[324] The Geometry of Art and Life by Matila Ghyka (1946) explores Greek architectural proportions.
The Parthenon: From Antiquity to the Present edited by Jenifer Neils (2005) discusses its design.
[325] An Anthropological Analysis of Chinese Geomancy by Stephen Feuchtwang (2002).
Chinese City Planning by Yinong Xu (2000).

Through all these various cultures and regions, several prominent features keep re-emerging amongst their architecture and City layouts. [327]

- Axis Mundi: A central point or axis linking earth to heavens.
- Cardinal Orientation: Alignments to solstices, equinoxes, or stars.
- Geometric Shapes: Circles (cosmic wholeness), squares (earthly order), grids (harmony).
- Cosmograms: City as a mirror of the cosmos.
- Numerology and Proportional Harmonies: Use of “sacred” ratios (e.g., φ, √2, 3:4:5 triangles).

To the untrained eye, it may appear as a simple expression of the local cosmology or an artistic tribute to the heavens. However, the specifics of the shapes, layouts and alignments may have functioned as more than mere artistic expression. That this alignment in the minds of ancient man to the heavenly bodies was a kind of straight pathway to the generative force that permeates existence. Which they would express as God or various Gods, giving it a personification and a face in many cases.

That to align yourself with this fractal structure in nature, to conform and participate to the hologram of order, would bring Harmony to your civilization because you were aligning yourself to the very structure of Harmony and order itself. This harmony being sacred geometry. For us in our modern minds, it might be easier to visualize it as a town with a radio tower at its center. Aligning yourselves to the harmony/sacred geometry would metaphorically be expressed as a positive song that would broadcast over the airwaves and through the towns various radios and receivers.

The positive vibes if you will of that music spreading to all the citizens. Over time breathing positivity into the community on the whole like some sort of invisible force. So it is the same line of thought with aligning your cathedrals and towns to the sacred geometry found in nature. To mimic the forms, scales and shapes of the natural world which are seen as coming

[326] The Hindu Temple by Stella Kramrisch (1946).
Vastu Purusha Mandala studies in Architecture and Cosmology by Subhash Kak (2005).
[327] The Power of Place: Sacred Ground in Natural & Human Environments : an Anthology by James A.
Swan quest Books, 1991.
Sacred Geometry: Philosophy and Practice by Robert Lawlor (1982).

from the source of all creation or an expressions of it, was to have that force be embodied or called down upon or within those structures.

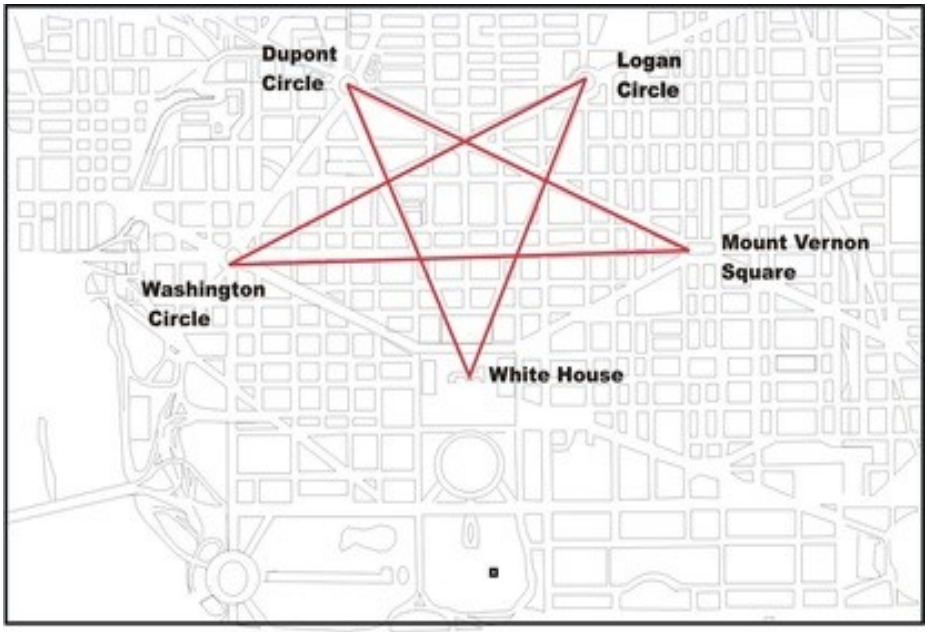
Think of these areas as sort of emitters of this generative force, because to the ancient minds of man the shapes and the force were inseparable because they were one and the same. Think of it as if radio towers and radio receivers themselves were naturally (they actually somewhat are) occurring, so you decide to make something in the shape of the naturally occurring receivers. You're artificial receiver would still pick up the naturally occurring radio signal from the tower is the idea.

This is essentially the metaphor sacred geometry tries to express, copying these energy emitters found in nature isn't just for aesthetic purposes, that it actually functions in the same regard as the natural ones. As a sort of generative force emitter (in theory). So say you build your city inside of a giant pentagram, a symbol which is said to shield one from negative forces, heal, etc. The way it “shields” from negative forces isn't by putting up some sort of invisible barrier.

The idea behind it is that it is an alignment to the generative forces of order in the world, so in that way it's protected from the degenerative chaotic forces of the world because it's already been tipped in the other direction away from them. So it's not like a protective barrier it’s more like a positive emitting energy node. And this is why it's both associated with healing and protection because both of those the protection (in the terms I just described) and healing are generative forces.

All biological healing is usually a regrowth which is biological generation of matter. The idea is that these shapes are the literal form of order or the generative force, the opposite end of the spectrum from chaos and degeneration. This they function as sort of talismans against it. That might seem like superstitious nonsense but one glaring fact can’t be ignored. All of those places just listed that conformed to the shapes and harmony of sacred geometry have all survived through the ages. The areas may have gone through some hard times throughout the years, but the cities and structures themselves are still here for us to examine, they indeed did not succumb to the chaos of the passing times and have stood for generations.

Even in our modern times you can see this put into practice.



Washington D.C.

Washington DC, the Capital City of the United States city layout incorporates elements of sacred geometry. At the base of this grand design lies the White House, situated at the apex of a geometric figure composed of the other significant government buildings that some interpret as a pentagram. This configuration has sparked intrigue and speculation, often misconstrued as a symbol of malevolence due to its association with an inverted pentagram, Satan, etc. The fact that the city was laid out in this manner was not a secret at the time. It was drafted by Pierre L'Enfant and oriented this way on purpose.

You can read a full story about it in the following link:

https://www.cnu.org/publicsquare/2018/02/21/l%E2%80%99enfant%E2%80%99s-sacred-design-washington-dc

For those unable to use the link I will summarize the key parts below:

"As an art student in Paris and the son of an architect at Versailles, L'Enfant was versed in the ancient mathematical concepts of Pi, the Fibonacci Sequence, and Phi or the Golden Mean, and the manner in which they were

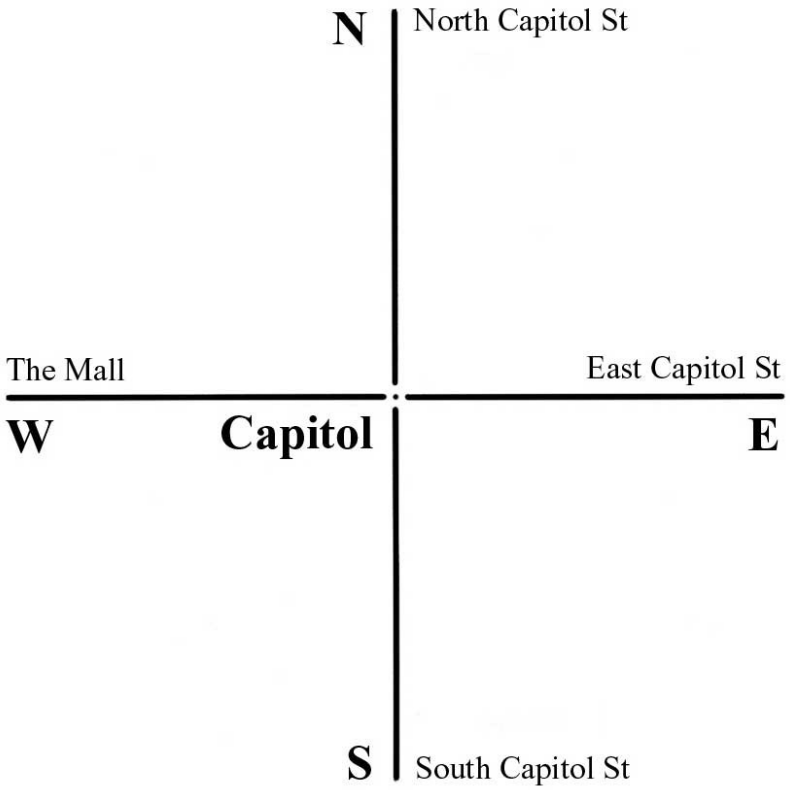
used in ancient Rome, Greece, and in the construction of the Egyptian Pyramids and the Temple of Solomon. These concepts were, to the ancients, not merely mathematics but were infused with spiritual meaning. Universal truths were to be found in their understanding. The Golden Mean (the ratio of 1 to 1.618) for instance, is found all throughout nature: the ratio of male to female honeybees, the pattern of pinecone bristles, the arrangement of petals on a flower, the structure of DNA itself. When he was offered the task of designing the new federal city for the United States by George Washington, he was considered the most qualified individual because of this background knowledge he possessed. He wasted no time at all getting started when given the commission.

As would any land planner, L'Enfant began work by surveying the land and analyzing the topography, making note of the high points and wetlands in the area. He spent an enormous amount of time getting to know every corner of the land he was given to work with. Following this, as best as I can determine from the story given in Mann's book, there were essentially ten steps that L'Enfant seems to have followed in creating his design. I've omitted some other minor technical steps, but the major elements of the process which L'Enfant seems to have employed are outlined below. The drawings have been graciously provided by Mr. Mann."

Steps:

1. Determine the central point of beginning, from which all other work of the design would grow. L'Enfant chose Jenkin's Hill as his starting point, the highest elevation in the area; we now know this as Capitol Hill. This makes the Capitol Building the centerpiece– pointedly, not the White House.

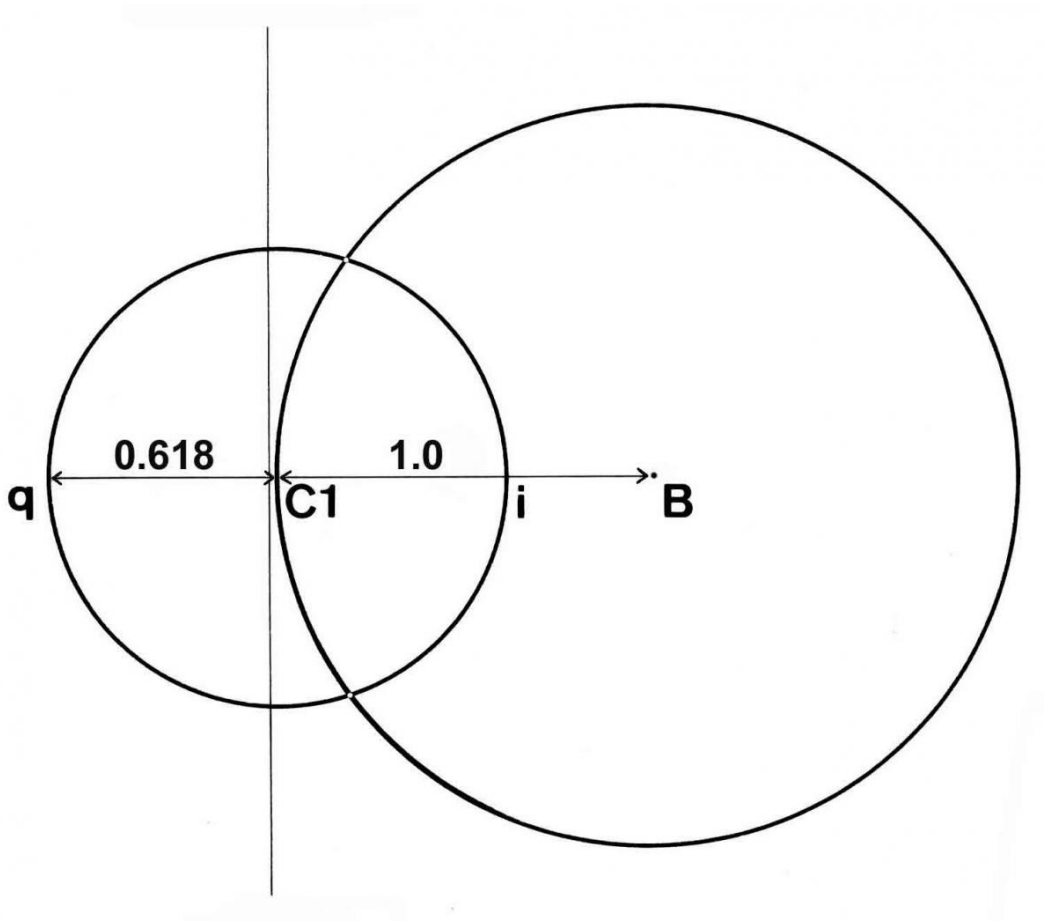
This location symbolically reflected the central place of the citizen in the new democracy.



Source of images: Nicholas Mann

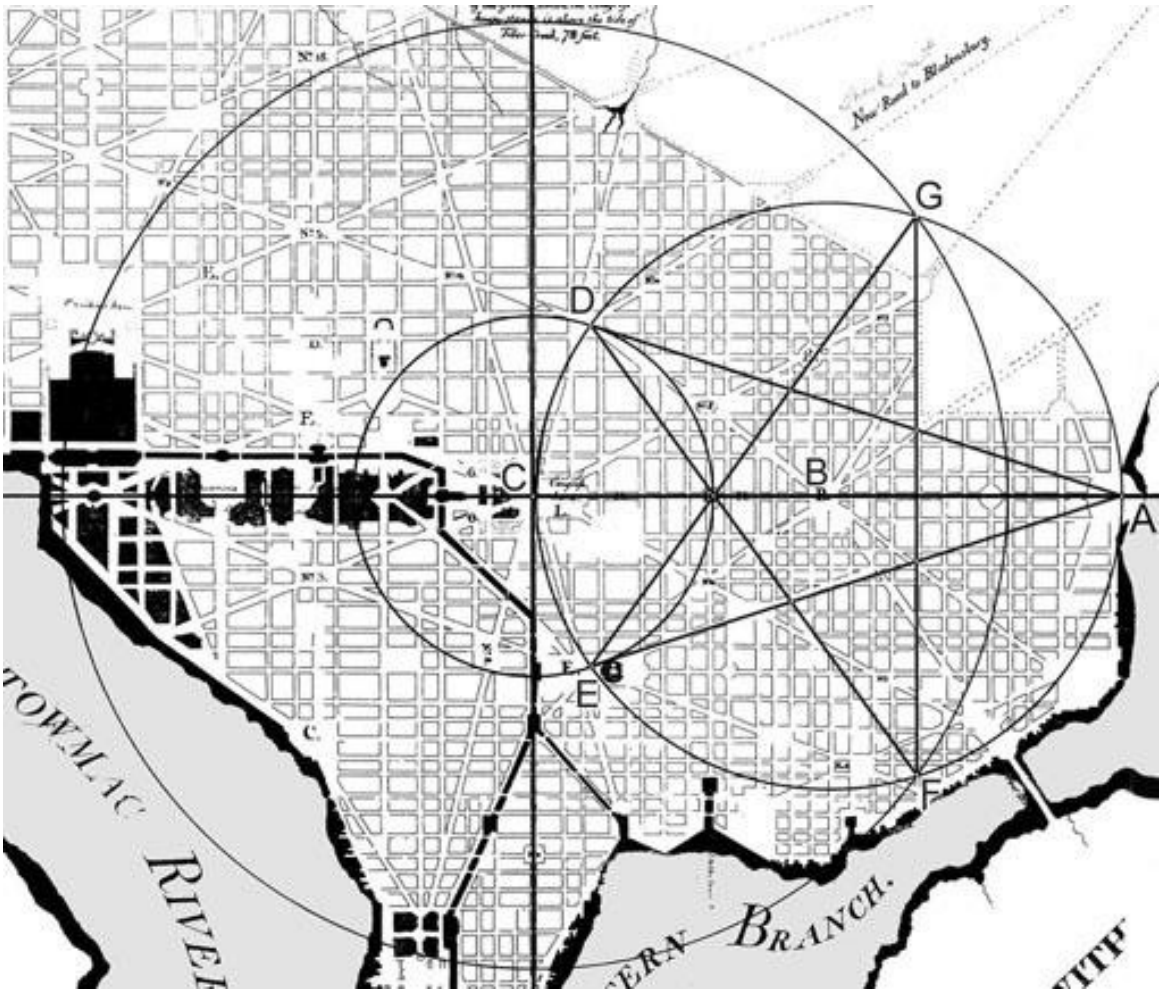
2. Create two streets emanating from this central point; one running north-south, another running east-west. Today we know these as North and South Capitol Streets, East Capitol Street, and The Mall. This process follows the method of the ancient Romans, who as city planners used a central point to create what was known as the ***Cardo****, the main street running north-south, and its companion known as the* ***Decamanus****, running east-west.*

3. A circle was then drawn, centered on the Capital, the beginning point, which was 0.618 mile in in diameter … which, relative to a full mile, represents the Golden Ratio of 1 to 1.618.



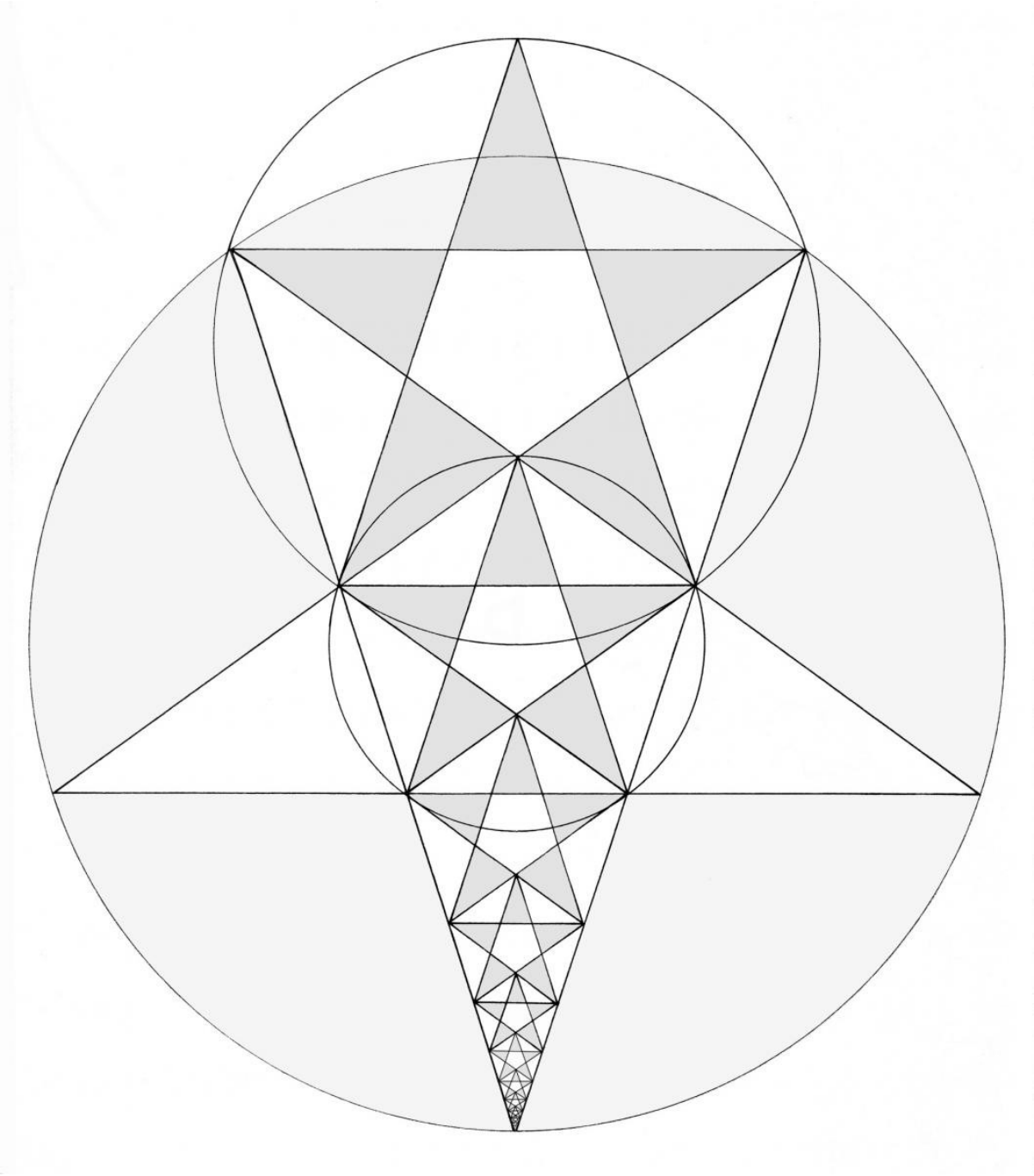
4. A second circle was then drawn. Its center was one mile east of the Capitol, with a diameter of one mile. This creates an overlap of two circles; when placed in such a manner an oval shape is formed known as the Vesica Piscis, or the Mandorla. It is the western equivalent of the Asian yin-yang symbol, the point at which opposites take on each other's qualities in resolution. In this example it is unbalanced because of the unequal sizes of the circles, but a true and balanced Mandorla is found elsewhere in the plan.

5. A third circle was drawn, again centered on the Capitol, with a radius of 1.618. Thus we have three circles, of 0.618, 1.0, and 1.618 miles. These reflect the Golden Ratio of 1 to 1.618, found throughout nature.



6. Circles can be divided into five parts of equal size, resulting in a pentacle. L'Enfant then divided his circles thus, resulting in pentacles inside each, with the points heading east. The number five, represented by the pentacle, symbolized the earth and its people in ancient cosmology. L'Enfant used this to symbolize the citizens as represented in the Capital Building. The angled sides of the stars determine the alignment of avenues.

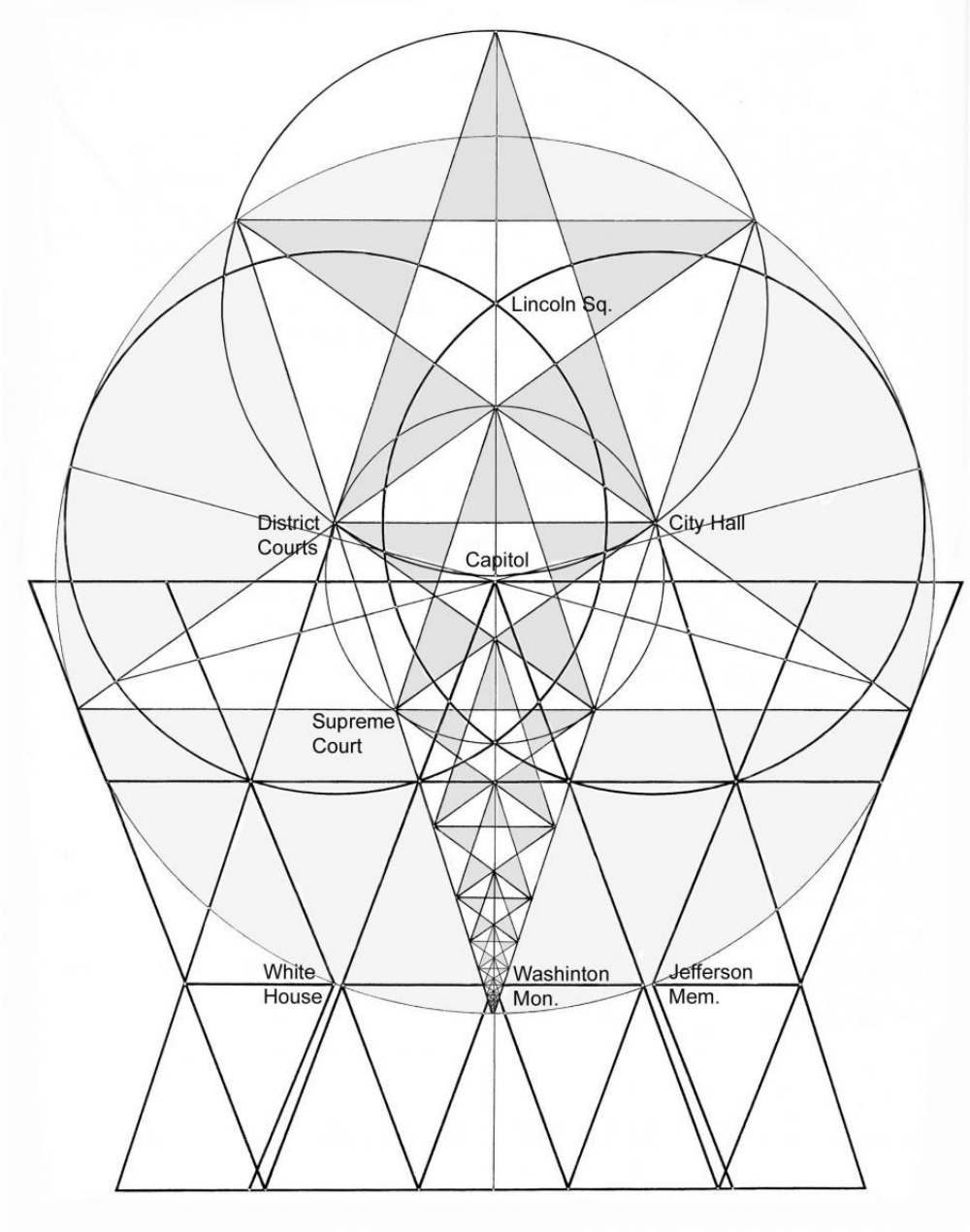
7. A series of cascading stars emerges.



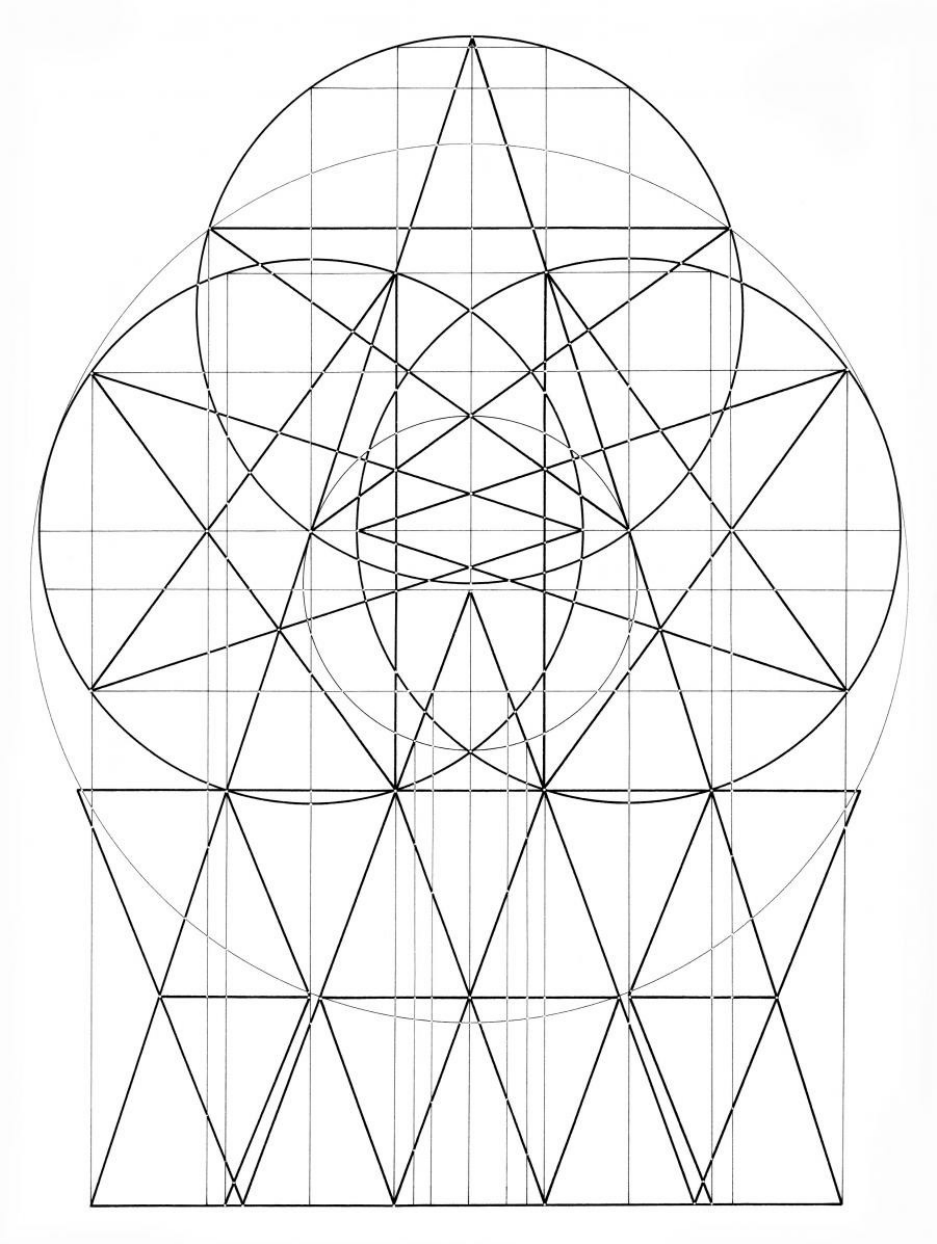
(As you can see each star is part of the one above and below it, a fractal of the original)

8. The locations of major buildings, public squares, and so forth were determined by the Golden Section Template shown below, which grows out

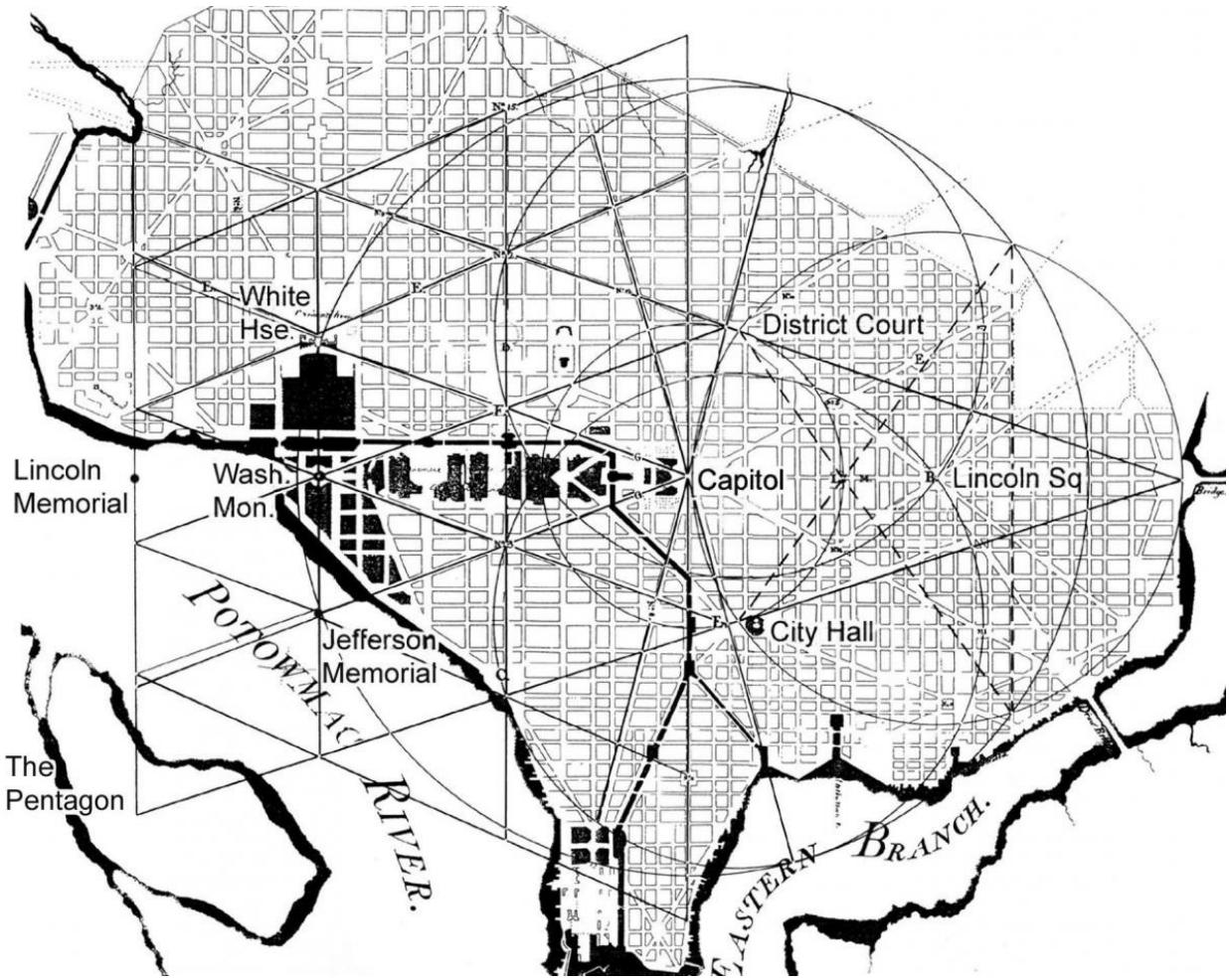
of the star alignment. This design constitutes the conceptual master plan for the city. Its pattern was also made use of years later (though unknowingly in all likelihood), by the McMillan Commission, to determine the location of future monuments and structures such as the Lincoln and Jefferson Memorials, and eventually the Pentagon.



9. From the White House, avenues radiated out using a different set of geometric principles. Here, L'Enfant used an angle of 60 degrees for two avenues, Vermont and Connecticut Avenues, which form an equilateral triangle (S Street forms the third side). The angle was subsequently shifted down to 50 degrees later, by Ellicott. This triangle has no relation to the previously described work emanating from Capitol Hill, but is self-contained and based on the number 6, not the 5 of the cascading stars. As described previously, a circle can be divided into 5 equal parts, but also into 6 equal parts. This results in a hexagram, which when linked together form the foundation of a pattern known as the Flower of Life. The purpose L'Enfant had in shifting to this other pattern in the more western side of the city is explained below.



10. The grid system came last, and is based on the pattern of cascading stars. Certain streets of major significance were set by the alignment of the star points and the edges—8th Street for instance, halfway to the White House, is particularly important. The large grid that emerged from this was then further subdivided by quarters or eighths, giving the grid arrangement that syncopated look described earlier. The avenues are thus not simply overlaid on top of the grid; instead, the grid emerges out of the angles, points, and intersections of the star pattern.



The Conceptual Plan overlaid onto a map of the city, showing the intended locations of various institutions. Note that much of what we now are familiar with was under the waters of the Potomac at the time.

While the city today is heavily weighted to the west in its intensity and activity, L'Enfant intended the city to emphasize the east. What is now called Lincoln Park, halfway between the Capitol and the Anacostia River, was intended to be the great American gathering spot, similar to the ancient Roman Forum, with arcaded shops lining East Capitol Street. At the Anacostia, a large market was intended, as a port for the city of commerce. George Washington had already started organizing the Potomac Canal Company, with the canal starting its westward journey at Georgetown. Because the city is located at the fall line of the Potomac (the point at which the river is no longer navigable, meaning ships must offload their cargo) the intent was that the city would become a crucial transportation and

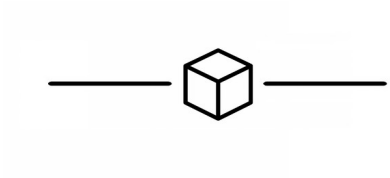
commercial hub to the west. For various reasons, this city of commerce never blossomed, but the original design held that intent.

Much has been made of the secretive math and geometry involved, and what potential nefarious intent this implies to some minds. This is the sort of thing that worries various strains of Christians, but it needn't; these are the same principles that were used in the design of Solomon's Temple, for instance. What L'Enfant was after was to symbolically represent the uniting of heaven and earth, that the American ideal of democracy offered. The number 5, displayed in the stars expanding out from the Capitol, represented to the ancients the spiritual power of earth and its people. The number 6, represented by the two angled avenues extending out from the White House, held the spiritual power of the heavens and the gods. L'Enfant intended to symbolize a reconciliation of heavenly and earthly powers, the spiritual and democratic ideals, in the geometry itself. The brilliance of the design lies in the fact that the geometry fits so well with the given landscape. Jenkin's Hill, for instance, turns out to have been precisely the right distance from the Anacostia River for the two circles to span accurately, and thus Golden Ratio to operate effectively given that starting point. L'Enfant must have been absolutely giddy with excitement to see the synchronicity at work here."

Imagine, if you will, the city as more than a mere collection of buildings and streets. Envision it as a grand tapestry woven with intent, where geometry and symbolism converge to reflect humanity's quest for order amidst chaos. Throughout history, architects and thinkers have employed sacred geometry in urban planning, believing that certain geometric configurations could imbue spaces with harmony and resilience. Some interpretations suggest that cities designed with such geometric principles serve as metaphoric transmutation circles—spaces intended to foster transformation and enlightenment.

In this view, the buildings within these layouts symbolize the evolving nature of society, politics, and human consciousness. The deliberate placement and orientation of structures aim to reflect and perhaps even influence the collective journey toward higher understanding. The intention, perhaps, was to create spaces that resonate with order and balance, shielding inhabitants from the entropy that pervades the universe. Entropy, the natural tendency towards disorder, is an ever-present force.

Yet, life itself is a defiance of this principle—a continuous striving for complexity and organization. By embedding symbols of transmutation and harmony into our environments, we reflect our innate desire to ascend beyond mere survival, to seek meaning and connection in the cosmos. Using the template for ascension as our base. The shape of harmony itself.



Divine Personifications

Now that we've examined ancient structures and natural patterns—those architectural and environmental mirrors of the ascension template encoded in the Philosopher's Stone—it is time to turn our attention to another kind of projection: the mythological figure. For myth, too, is a vessel of meaning. Stories passed down through generations are not merely entertainment—they are symbolic expressions of something deeper: our hopes, our questions, our structures of understanding. Let us reexamine, through this lens of transmutation and ascent, a few remarkable figures who may not merely be demi-gods or angels in the traditional sense—but rather, personifications of this very template we have traced through nature, geometry, and stone.

In the vast expanse of human history, across cultures and epochs, there emerges a recurring archetype: the divine scribe or messenger. Figures such as Thoth of ancient Egypt, Nabu of Mesopotamia, Seshat, Nisaba, and Tir are emblematic of this role in their respective myths. This archetype has some obvious direct connections to the sacred geometric symbols such as Solomon's seal or Metatron's cube. However one other thing to be noticed is that many of these holy figures also have nicknames that seem to directly allude to the symbolism they represent.

It paints these mythic figures not as supernatural deities sent by the god(s), but as the human expressions of these sacred and naturally occurring symbols. The projection of the philosopher's stone into the human sphere of existence.

Jesus: The Living Word

Jesus, on the other hand, is often depicted as the embodiment of the "Word" (Logos) in Christian theology. His teachings were primarily conveyed orally, emphasizing parables and sermons to impart spiritual truths. These teachings were later transmitted through oral tradition before being documented in the New Testament . In this sense, Jesus can be seen as a scribe who inscribed divine wisdom onto the hearts and minds of his followers, rather than onto physical tablets.

As we saw, the cross symbol associated with him is also an unfolded Cube which is a connection to the squared circle template. According to the story in the bible he was killed after being crucified on a wooden cross and stabbed in the side by a spear.

Old Testament: *“The stone the builders rejected has become the cornerstone."*

(Psalm 118:22)

This verse originally referred to Israel (a "rejected" nation exalted by God) but was later seen as a Messianic prophecy, however, when passed through the lens of our template seems to take on an entirely different meaning, doesn’t it?

New Testament: Jesus directly applies this to Himself after the Parable of the Tenants (Matthew 21:42, Mark 12:10, Luke 20:17), warning the religious leaders that the Messiah they reject will become the foundation of God’s plan.

Peter echoes this in Acts 4:11 and 1 Peter 2:4–7, calling Jesus the "living stone" rejected by men but chosen by God.

This geometric template could be the “stone that was rejected” or Gods “divine plan” referred to in scriptures. A literal geometric plan like that of an architect, would make sense why Jesus was also called an architect or builder. It also has him being directly associated with symbolism as a logo is another word for symbol.

Odin: Rune Bearer

Odin, the All father, hung himself on the World Tree, wounded by a spear, and in an act of profound symbolic exchange, cast one of his eyes into the deep waters of the well of Mimir in which one of the trees roots resided. He did this to *see*—not as we see with mere eyes, but to perceive the invisible truths beneath the surface of the world. To surrender an eye is to relinquish a certain kind of sight—perhaps the everyday vision of shapes, colors, and forms. And in exchange, Odin gained another kind of perception: the ability to glimpse the underlying currents of the cosmos, the hidden lattice of cause and consequence, the unseen forces that govern becoming.

One eye in the temporal world. One eye in the spiritual. He became, in a sense, a bridge between realms, the seen and unseen, spiritual and mortal worlds. This may be the true reason one of his titles is "boundary crosser” as discussed earlier. Let us also reflect on the nature of wells. They are vertical corridors, portals through layers of the Earth, connecting the surface world to the subterranean reservoirs of life. When one gazes down a well, one stares not merely into darkness, but into *depth*—into mystery.

And from such a well, the Tree—Yggdrasil—rises. The World Tree. Much like Jesus, Odin is directly associated with symbolism. Here he constructs the runes from the mother rune that was illustrated earlier as a coded flower of life symbol. As was demonstrated in that section the world tree

itself is likely an artistic expression of the template and associated concepts we have been investigating.

Odin's story of hanging himself on Yggdrasill and Jesus crucifixion share remarkable similarities. Both hung on a wooden structure and both pierced through the side by a spear. Also both events are pivotal to each characters transformation. Odin's crucifixion lead directly to the runes as he creates them after his realization while hanging and the holy cross of Christianity, the core symbol of Christianity is also taken from the wooden structure in which Jesus was nailed.

Two myths, Two trees, Two wounds and from both the core symbolism is taken. [328]. To further his connection to the concept of transmutation we only need look at some of the myths about him. Odin is a shape shifter, which means he can transform himself into whatever he pleases and therefore does not always appear as the one-eyed man. Instead of appearing as an old man or a traveler in many poems, he often appears as a powerful animal. [329]

It is easy to see how transformation and transmutation are very similar if not identical in concept. Put it all together and we have a god associated with transforming, the template, sacred geometry and trees.

The Buddha: The Embodiment of Enlightenment

The title "Buddha" is described as a living symbol in its own definition. "Buddha" can be considered a title, but it is not a title that was commonly passed down to people in the same way as royal titles or divine associations were such as those in ancient Egypt. The term "Buddha" comes from the Sanskrit word *"bodhi,"* meaning "awakening" or "enlightenment." It refers to someone who has achieved full enlightenment and has transcended the cycle of birth, death, and rebirth (samsara), attaining a state of perfect wisdom, compassion, and inner peace (notice the cycle and trinity symbolism). [330]

[328] https://en.wikipedia.org/wiki/Odin
https://www.britannica.com/topic/Odin-Norse-deity
[329] https://historycooperative.org/odin-norse-god/

The title "Buddha" is most famously associated with Siddhartha Gautama, the historical figure who became the Buddha around the 5th to 4th century BCE in ancient India. Siddhartha Gautama achieved enlightenment under the Bodhi tree or the Enlightenment tree [331] and came to be known as "The Buddha," meaning "The Awakened One" or "The Enlightened One."[332]. Just as with Odin this religious figure also achieves a sort of transmutation directly related to a tree.

Now lets investigate to see if Buddhism has any other connections to the transmutation/rebirth/enlightenment. We do not have to look hard as we can find all of these in what they call "The Six Realms of the Wheel of Life" and they can be found in the image known as the Saṃsāra. [333]

[330] Laumakis, Stephen J. (2023). An Introduction to Buddhist Philosophy. Cambridge University Press.
p. xii. ISBN 978-1-009-33708-3.
[331] https://en.m.wikipedia.org/wiki/Bodhi_tree
[332] Sharma, Arvind (2007). *A Guide to Buddhism*. Cambridge University Press. p. 42.

[333]

The six realms depicted in the Wheel of Life (*bhava chakra*), clockwise from top: the god realm, the demigod realm, the hungry ghost realm, the hell realm, the animal realm, and the human realm. | Kandukuru Nagarjun https://tricy.cl/3c5WQE0

"Rebirth—being born again and again until nirvana ends the cycle—can be a difficult concept to embrace if you've been raised to believe in an eternal afterlife in heaven or hell. Non-Buddhists sometimes joke that being reborn as a bug is as bad it gets, but in the Buddhist depiction of the universe, it can get much worse than that! The six realms of rebirth are a schema in which beings are reborn according to the kind of life they lived. The realms are depicted in the Wheel of Life (bhavachakra), a vivid representation of samsara—the cycle of birth, death, and rebirth."

Yet another cycle of transmutation represented by the number six. The wheel of life much like the alchemical process of continuous refinement also does not stop at the last step. It continues on into the next life with an end goal of ascending into a higher form until one escapes the wheel all together. So far it has shared all the same symbolism with Odin and Jesus's story(ies).

The Samasara is also shared with the Hindu cosmology of India. Both cultures contain an assortment of Mandala. [334]

[334] Kheper,The Buddhist Mandala – Sacred Geometry and Art https://en.wikipedia.org/wiki/Mandala#cite_note-3

Thangka painting of Manjuvajra mandala

Immediately notice the geometric symbolism at play within the Manjuvajra mandala. We have an outer circle and inner circle. Between them the square, itself composed of three layers of squares, representing the triangle. And the four elements are present directly through the color and four different sections of the outer circle. This mandala seems to contain all the same symbolic representations as the Philosopher's Stone. The same sort of coded symbolism we saw with Yggdrasil only in a different localized form.

To further this point we need only continue to investigate some of the other mandalas used in Buddhism.

Tantric mandala of Vajrayogini

The Seal of Solomon is plain and unhidden in the above illustration. As we saw earlier, the seal itself is the Philosopher’s Stone in geometric form. We can even see the four elements illustrated as the four colors along the outside of the outer circle. Then we see the central figure "Vajrayogini" within an inner circle.

Vajrayoginī is often described with the epithet *sarvabuddhaḍākiṇī*, meaning "the *ḍākiṇī* [who is the Essence] of all Buddhas". She is an Anuttarayoga Tantra meditational deity (iṣṭadevatā) and her practice includes methods for preventing ordinary death, intermediate state (bardo) and rebirth (samsara) by transforming them into paths to enlightenment, **and for transforming all mundane daily experiences into higher spiritual paths.** Alchemy calls this transformation of the mundane into higher states, transmutation. We have a direct link between the symbolism and the very concept of transmutation within the realm of Asian mandala.

Santa Claus: Answerer of Letters.

This one is more so for fun than anything but I had to include it because I noticed the similarities. The myth of Santa Claus (sorry kids), when seen through the lens of the same messenger archetype. Here is a magical figure that appears at the end of every yearly cycle commanding a flying chariot drawn by beasts—how curiously it mirrors the Chariot from Ezekiel’s vision. He descends not from the horizon, but from above—your roof—passing through a narrow portal, the chimney, as though stepping across the boundary between worlds. And what does he bring?

Parcels, gifts—tokens of care and significance, just as a divine messenger might carry. But they are not given indiscriminately. They are for those who have labored to be good, to better themselves, to spiral upward along the symbolic path transmutation. For those who have failed this ascent, there is coal—lifeless, fossilized plant matter, the hardened memory of a tree. And where does he place these gifts? Beneath a tree crowned by a star—living once more in evergreen form—a reminder of renewal, endurance, and the unbroken connection between myth, nature, and the human longing for meaning. Many of the major themes are…present.

All these holy figures (and Santa) are associated with the concept of ascension, exemplify the role of the divine scribe and messenger for God(s). Their missions underscore the importance of conveying divine principles to guide human behavior and understanding. Each one serving as a sort of translator for the concept of transmutation in their own expressions. Jesus's title of the living word is particularly compelling as it is a different way of saying a personification of a symbol.

A living version of a word and a living version of a symbol a very close in meaning. Odin and his runes allude to this, in Norse mythology Runes are not mere words, they are tied to ones life and fate when bestowed upon them. Odin was a personification of their knowledge in a sense and acted as a translator between the divine and human realms. You could view them as the human versions of the very symbols they communicated and embodied in character.

There are two other prominent figures in mythology that have heavy associations with these symbols that were briefly discussed in earlier sections:

- **Metatron**, a name from the apocryphal and mystical traditions of the Hebrew scriptures. We will specifically focus on his presence in The Third Book of Enoch (Hebrew: ספר חנוך לר׳ ישמעאל כ׳׳ג), also known as The Book of the Palaces, The Book of Rabbi Ishmael the High Priest and **The Elevation of Metatron**, and abbreviated as 3 Enoch) a Jewish apocryphal book [335]. The book describes the link between Enoch, son of Jared (great-grandfather of Noah) and his transformation into the angel Metatron.

  Metatron says, "*He [the Holy One] called me, 'The lesser YHWH' in the presence of his whole household in the height, as it is written, 'my name is in him*'" (12:5, Alexander's translation).

  The narrator of this book, supposedly Rabbi Ishmael, tells how Metatron guided him through Heaven and explained its wonders. 3 Enoch presents Metatron in two ways: as a primordial angel (9:2–13:2) and as the transformation of Enoch after he was assumed into Heaven [336].

  Metatron is not born a god, but becomes one—a transformation from the human patriarch Enoch into a being of celestial authority. He is said to sit beside the divine throne, to act as scribe, mediator, and even architect of the heavens. His association with Metatron's Cube, a geometric symbol that contains all the Platonic solids and radiates a sense of cosmic order, makes the connection unmistakable. He is, in

[335] Charlesworth, James H., ed. (1983). "(Hebrew Apocalypse of) Enoch (Fifth to Sixth Century A.D.)". The Old Testament Pseudepigrapha. Vol. 1: Apocalyptic Literature and Testaments. Translated by Alexander, Philip S. Peabody, Massachusetts: Hendrickson Publishers. pp. 223–316. ISBN 978-1598564914.

[336] Weimer, Christopher M., ed. (2002) [1893]. "Hebrew Visions of Hell and Paradise". Journal of the Royal Asiatic Society. Archived from the original on 2 January 2007

every sense, a projection of the transmutation process, ascending from matter to spirit, from man to divine messenger.

- **Hermes**, (known to the Romans as Mercury) was known for his cleverness, invention, and role as a trickster who could cross all boundaries. In the Greek pantheon, he was a highly multifaceted god whose primary role was as the messenger of the gods, communicating between the divine and mortal realms. As such, he was the god of communication, language, interpretation, and symbolic meaning [337]. Hermes also presided over boundaries and transitions, including roads, travelers, and thresholds and transmutations, and served as a psychopomp, guiding souls to the underworld. [338]

  He was associated with commerce (gold), exchange, profit, theft, and cunning [339]. Though born a god as the son of Zeus and Maia, Hermes much like Enoch did not start out as the divine messenger. Hermes had to earn his place among the Olympians through ingenuity and negotiation, reinforcing his identity as a deity of transition, mediation, and transformation. He ascended to the role of divine messenger. [340]

When viewed through the lens of the Philosopher's Stone, these two figures —Metatron and Hermes—cease to be mythic outliers. They become avatars for the concept of transmutation. We can draw direct comparisons between all of these figures acting as intermediaries between the mortal realms and divine knowledge. All of them being directly associated with writing, mathematics, knowledge or in the words of Christianity logos.

Giving them a direct link to symbology in general terms. Each figure undergoing a transformation of character as well. We are going to continue to break down Metatron and Hermes mythologies and the symbolism

[337] The Homeric Hymn to Hermes (4), lines 1–10, 533–578.
[338] Bremmer, J. N. (2013). *The Visits of the Souls to the Underworld*. In *The Greek World*. Routledge. (Edited by Anton Powell).
[339] Brown, N. O. (1947). Hermes the Thief: The Evolution of a Myth. University of Wisconsin Press.
[340] Clay, J. S. (1989). *The Politics of Olympus: Form and Meaning in the Major Homeric Hymns*. Princeton University Press. (Chapter 4: "The Hymn to Hermes").

associated with each. Both figures have the strongest connection to the Philosopher’s Stone template and the general concept of transmutation so further analysis needs to be considered.

The Archangel Metatron, a figure of profound symbolic resonance in Jewish mysticism, is primarily associated with spiritual ascent and mediation between the human and divine. In the Hekhalot and early Kabbalistic traditions, Metatron—often identified with the ascended Enoch—serves as the celestial scribe, the 'Prince of the Divine Presence,' and a guide for mystics navigating heavenly realms [341]. He is titled the 'Chancellor of Heaven' and the 'Lesser YHWH,' roles emphasizing transmission, intercession, and the structured hierarchy of the divine world [342]. In contemporary esoteric thought—particularly 20th-century sacred geometry—Metatron has been symbolically linked to a complex geometric figure called 'Metatron’s Cube,' which contains the Platonic solids and is used as a model for cosmic structure.

This association, however, is a modern syncretic development without foundation in historical Jewish mystical texts [343]. Whether these were meant to be personifications of these concepts so that they're more easily understood or if these figures were literal demigods who were the literal personifications in the human sphere of this supposed transmutation force is certainly worth debate. The idea being that these people were not supernatural but rather naturally occurring archetypes or personifications within reality the same way we see the philosopher’s Stone template has various representations in all the other spheres. If evolution is just a biological equivalent of transmutation then it stands the reason that these mythological and religious figures are not supernatural but rather hyper normal in a sense.

Each one not being a separate entity but rather a reoccurring natural role within our ecosystem of evolution, an type of spiritual crescendo within

[341] Schäfer, Peter. 1992. The Hidden and Manifest God: Some Major Themes in Early Jewish Mysticism.
Translated by Aubrey Pomerance. Albany: State University of New York Press.
[342] 3 Enoch, Charlesworth, James H., ed. 1983. The Old Testament Pseudepigrapha, Vol. 1: Apocalyptic
Literature and Testaments. New York: Doubleday.
[343] Wolfson, Elliot R. 1994. Through a Speculum That Shines: Vision and Imagination in Medieval Jewish
Mysticism. Princeton: Princeton University Press.

culture. This may be the reason why all those various religions and cultural beliefs talked about in this work share the same symbolic ideologies despite being separated by continents and time. The reality of it can only be that there is only one truth when it comes to how things actually operate within the universe, one way the universe actually works. That being the reason why many of these legendary religious and mythological figures are have similar stories, symbology and messages.

Their titles of demi-gods, archangels or the voices of god all seem to point at these fantastical titles to be metaphors. That metaphor being the title of a person who communicates the pattern and associated concepts to the masses like a type of signal transponder. It is more than possible that these holy figures were actually teaching this through symbolism thus making said figures projectors of this divine plan into the minds of mankind using symbolism as an interpretive tool. Making those very same figures links in the great golden chain.

In these terms the figures become “voices of God” or messengers of the “divine will” or plan so to speak. In many spiritual traditions, these messengers are understood as carriers of divine wisdom, translating the ineffable truths of the universe into forms that can be understood by human minds. Symbolism and metaphor are the tools they used to accomplish such feats. The fractal patterns these beings embody and conveyed can be seen as the very language of creation, the "word of God" echoing throughout time and space, imprinted in the fabric of reality itself.

These geometric patterns seem to act as semi-metaphorical portals/gateways that lead the seeker on a journey toward higher understanding using their symbolic structure as scaffolding, offering a way to navigate the infinite layers of existence. As these patterns repeat at different scales and in different forms, they reveal the interconnectedness of all things, suggesting that the same fundamental principles apply whether one is contemplating the microcosm or the macrocosm. Eventually as the seeker begins to understand and embody that understanding they inevitably become assimilated into that overall geometric structuring. Aligning their inner character to the very generative forces that guide evolution in all senses.

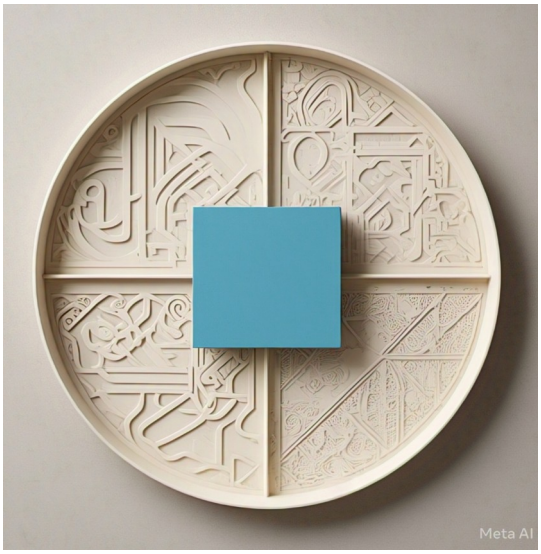
Then once achieved, once they have squared their own inner circle so to speak and become one of these legendary holy men, they project the symbol

and teachings outward into the minds of their peers. Completing the template by creating other metaphorical circles within the minds of those willing to listen. Those teachings usually centering around giving up perceived degenerative ways that were observed to be patterns towards self-destruction. The teachings of Jesus, Buddha, Odin, Krishna and others typically all preach the same general messages, messages of self improvement, generation, love and Transcendence.

Those concepts are believed to be the manifestation of order within their respective pay logical realms. This is why geometric symbols are associated with these particular beliefs systems. The symbols are seen as geometric expressions of order and thus the concepts associated with it. The symbols are viewed as the mathematical base or the seed of those very concepts, of divine order and generation.

In this way, these symbols act as keys to understanding the divine patterns of creation. They are invitations to experience the divine order that permeates every aspect of life, whether we encounter them in the geometry of nature, in sacred texts, or through the messengers and gods of ancient myths. Ultimately, these symbols point to the same profound truth: that the universe is a vast, interconnected web of divine energy, and that the path to understanding the ultimate nature of reality is a transformative journey of ascent and evolution through these fractal generative patterns, leading us ever closer to the source—"God".

Let’s now investigate the term "Archangel" or is it Arch-angles? This is the title of Metatron and the term in general means messenger of god. I mean to assert that "arch-angel" is actually an encoded way to say "squared circle". Allow me to elaborate, an arch is part of a circle and an angle part of a square, given a quick letter swap in the word angel and it is easy to see the connection to the concept of a squared circle.



Each of the four sections contains an arch of the circle and angle of the square.

The term "archangel" can be viewed as a combination of "arch" and "angel". If we consider "arch" to represent a circle or an arch-like shape (since an arch is a curved, circular structure), and "angel" as symbolizing an angle or a geometric angular form, then the suggestion of "archangel Metatron" potentially meaning "squared-circle Metatron or arch-angel Metatron" which makes sense in a symbolic and geometric context.

The parallel between the words "angel" and "angle". While the two words have different primary meanings, their etymological roots are indeed connected in meaning and the metaphorical interpretation highlights a deeper symbolic link.

Both words stem from similar linguistic roots:

- "Angel" comes from the Greek word "angelos," meaning "messenger," and in Latin, it became "angelus." An angel is often seen as a being that connects the divine with the earthly realm, acting as a messenger or intermediary between the two. [344]

- "Angle" comes from the Latin "angulus," meaning "a corner or a small bend," derived from "angere," meaning "to bend or press together."

[344] *Liddell & Scott,* A Greek-English Lexicon *(9th ed., 1940) /* Revised Supplement*, 1996.*

Geometrically, an angle represents the space where two lines or planes meet, forming a point of intersection or connection. [345]

The metaphorical connection is compelling. Just as an angel serves as a connector between the celestial and earthly realms, an angle serves as a representation of intersection or connection between two lines in geometry. In this sense, both words can be seen as symbols of connection or transition, whether it’s between realms (divine and earthly) or between geometric structures (two opposing lines). While the two words are not etymologically identical, their shared idea of intersection—whether it's between realms or lines—could certainly be seen as a deeper symbolic link.

However, in metaphysical terms, this concept can symbolize the intersection of the mundane and the divine, the union of the finite (square) and the infinite (circle) representing the man Enoch transmuting into the Archangel Metatron. Metatron's Cube for instance contains within it all five Platonic Solids, which are considered fundamental forms that make up the structure of the universe. The symbol itself being a 3-D representation of Solomon’s Seal which we saw can be used to transmute two-Dimensional plans/shapes into the three-dimensional world and that symbol being a representation of the concept of squaring the circle in geometric form as was demonstrated.

So, interpreting "Archangel Metatron" as "Squared Circle Metatron" not only fits with the geometric meaning of Metatron's Cube but also adds a rich layer of symbolism, indicating that Metatron could be seen as a symbol of cosmic order, harmony, and the integration of opposites—much like the metaphysical task of squaring the circle. This interpretation beautifully connects the linguistic and symbolic elements of the title "Archangel" with the profound geometrical meanings associated with Metatron. The angel, as a messenger, and the angle, as a point of connection in geometry, both metaphorically serve to bridge or unite different entities, the divine messenger interpretation really being a projection of the geometric meaning. This connection aligns with the idea that geometry itself can be seen as a form of divine language, and thus, the role of angels in many spiritual traditions as divine communicators becomes even more profound.

In this light angels are projections of angles into the human/divine sphere.

[345] Lewis, Charlton T., and Charles Short. A Latin Dictionary. Oxford: Clarendon Press, 1879.

They are demi gods/half divine half mortal just like an angle is a combination of two opposing lines. Projections of geometric principles into the divine or metaphysical sphere. Now lets look at archangels as peak human archetypes, after all, Metatron started out as the human Enoch.

The idea being that in order to be closer to god you have to embody the divine principles the divine represent. In human form we interpret these internally as virtues, morals, honor, character development and internal growth to build our inner strength or spirit. In this context, archangels represent the peak of human ascension—those individuals who have metaphorically "squared the circle", achieving a state of spiritual and personal perfection or enlightenment. The idea of squaring the circle in spiritual terms is indirectly what many alchemists sought in their pursuit of the Philosopher’s Stone.

If we view archangels as individuals who have achieved this spiritual perfection, they fit nicely into the "squared circle" figures in a symbolic sense. These figures would represent beings who have fully integrated both their human and divine aspects—individuals who have transcended ordinary existence and ascended to a higher, archetypal state. Metatron in particular embodies this Transmutation. The man Enoch and his transformation into an archangel is an example of a human being who, through spiritual development and inner transformation, ascended to a divine-like state.

If Metatron is considered the "chief angel" or the "perfected archetype", representing the highest potential of human beings who have reached a state of divine union. This could be seen as somebody fully integrating the order of geometry into their character.

The Greek God Hermes, the ancient Greeks gave us many stories—narratives woven from the fabric of human curiosity and imagination. Hermes or Mercury to the Romans, the swift-footed messenger of the gods, occupies a unique position in that pantheon.

A sculpture of the Roman god Mercury by seventeenth century Flemish artist Artus Quellinus.

Much like the story of Enoch and his transmutation into the Arch-Angel Metatron, Hermes does not start out a full fledged god and ascends to that title. His story however involves trickery and intelligence in order to ascend to full godhood. Here is the relative part of his story:

“Apollo, the god of music, was captivated by the instrument Hermes played. Eager to learn more about this marvelous music, Apollo sat down with Hermes, who offered Apollo an irresistible deal. Hermes offered to trade his lyre for Apollo’s cattle. Apollo agreed and made Hermes the keeper of herds, granting him dominion over domestic animals.

Furthermore, under Zeus’s instructions, Apollo appointed Hermes as the god of exchange, theft, and travel, gifting him the kerykeion. He also designated Hermes as the herald of the gods and the psychopomp, guiding the dead to the Underworld. In return, Hermes agreed to swear an oath to never steal from or deceive the immortals again. He was also granted dominion over the oracle of the Bee Maidens.

This agreement was acknowledged by Zeus, who confirmed Hermes’s position as an Olympian who delights in consorting with both immortals and mortals alike.” [346]

[346] https://www.thecollector.com/how-hermes-became-god-tale-homeric-hymn/ Homeric Hymn 4: To Hermes.

Just as Enoch rose to his position as intermediary between mortals and God, Hermes too ascended to this position by proving himself. Hermes entire origin myth has him rapidly transforming and growing from an infant into a adult within a day. His legend even included bees which is a section we went over earlier in its relation to the idea of transmutation. The connections aligning to our template and associated concepts are numerous .

He is a guide between worlds, traversing the boundary between Olympus and Earth, between life and death much the same way the Norse god Odin was viewed. Because of this association he was known as a shepherd of souls, sharing a connection with Jesus Christ who also took on that moniker. Hermes became the patron god of flocks, herds, and shepherds, an attribute possibly tied to his early origin as an aspect of Pan. In Boeotia, Hermes was worshiped for saving the town from a plague by carrying a ram or calf around the city walls.

A yearly festival commemorated this event, during which a lamb would be carried around the city by "the most handsome boy" and then sacrificed to purify and protect the city from disease, drought, and famine. Numerous depictions of Hermes as a shepherd god carrying a lamb on his shoulders (*Hermes kriophoros*) have been found throughout the Mediterranean world, and it is possible that the iconography of Hermes as "The Good Shepherd" had an influence on early Christianity, specifically in the description of Christ as "the Good Shepherd" in the Gospel of John [347].

Pearcy, Lee T. (1989). The Shorter Homeric Hymns. Bryn Mawr Greek Commentaries. Bryn Mawr: Bryn Mawr Commentaries. *ISBN 0929524624*.

[347] RADULOVI, IFIGENIJA; VUKADINOVI, SNEŽANA; SMIRNOVBRKI, ALEKSANDRA – Hermes the Transformer Ágora. Estudos Clássicos em debate, núm. 17, 2015, pp. 45–62 Universidade de Aveiro. Aveiro, Portugal. [1] Archived 7 September 2021 at the Wayback Machine (PDF link).

Freeman, J. A., Jefferson, L. M., & Jensen, R. M. (2015). The Good Shepherd and the Enthroned Ruler: A Reconsideration of Imperial Iconography in the Early Church. The Art of Empire. Minneapolis, MN: Augsburg Fortress.

Kriophoros Hermes (which takes the lamb), late-Roman copy of Greek original from the 5th century BC. Barracco Museum, Rome.

Notice the ram? Remember the earlier section on the possibility of rams horns being symbolic of reproduction and fertility? Here is another interesting association Hermes has: As a chthonic deity, the worship of Hermes also included an aspect relating to fertility, with the phallus being included among his major symbols. The inclusion of phallic imagery associated with Hermes and placed, in the form of *herma*, at the entrances to households may reflect a belief in ancient times that Hermes was a symbol of the household's fertility, specifically the potency of the male head of the household in producing children. [348]

Some traditions hold him as a fertility God, the templates demonstration of reproduction and evolution falls in line with this view. It is possible that the templates expression of reproduction was the original meaning of a fertility God, a deity that wasn't so much tied to the usual sexual iconographs and symbols, but was more representation of evolution achieved through reproduction and generation, which is another means of transmutation (as demonstrated in the relative sections).

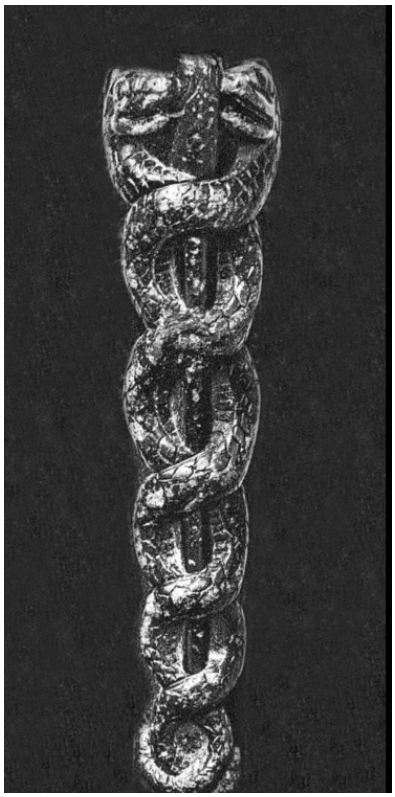
When we consider the staff Hermes—the Caduceus. two serpents spiral around a central rod, rising in symmetrical tension, crowned by wings.

[348] https://en.wikipedia.org/wiki/Hermes

Artistic depiction of the Caduceus.

“The caduceus (; /kə'djuːʃəs,siəs/; from Latin cādūceus, from Ancient Greek κηρύκειον (kērúkeion) '-herald's wand, staff' is the staff carried by Hermes in Greek mythology and consequently by Hermes Trismegistus in Greco-Egyptian mythology. The same staff was borne by other heralds like Iris, the messenger of Hera. The short staff is entwined by two serpents, sometimes surmounted by wings. In Roman iconography, it was depicted being carried in the left hand of Mercury, the messenger of the gods. Some accounts assert that the oldest imagery of the caduceus is rooted in Mesopotamia with the Sumerian god Ningishzida; his symbol, a staff with two snakes intertwined around it, dates back to 4000 BC to 3000 BC This iconography may have been a representation of two snakes copulating.

The Caduceus, symbol of God Ningishzida, on the libation vase of Sumerian ruler



Gudea, c. 2100 BCE. The "libation vase of Gudea" with the dragon Mušḫuššu, dedicated to Ningishzida, circa 2100 BCE. The caduceus-like symbol (right) is interpreted as a representation of the god himself given the two snakes that come from each of his shoulders in depictions of him. Inscription: "To the god Ningiszida, his god, Gudea, Ensi (governor) of Lagash, for the prolongation of his life, has dedicated this"

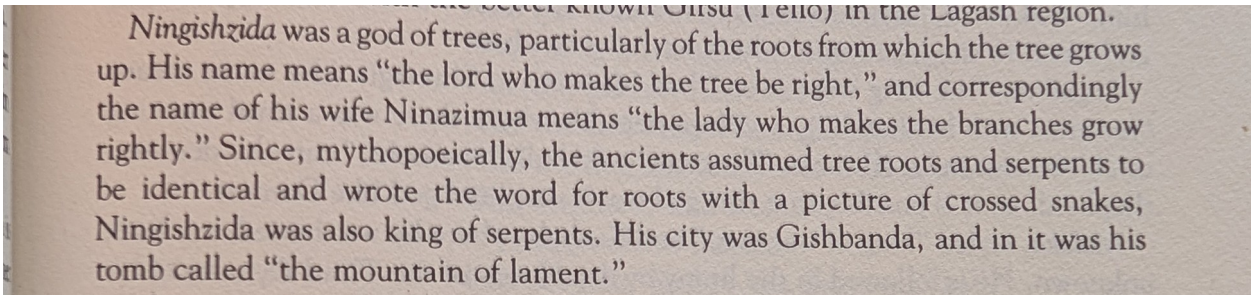
*As a symbol, it represents Hermes (or the Roman Mercury), and by extension trades, occupations, or undertakings associated with the god. In later Antiquity, the caduceus provided the basis for the astronomical symbol for planet Mercury. Thus, through its use in astrology, alchemy, and astronomy it has come to denote the planet Mercury and by extension the eponymous planetary metal. It is said that the wand would wake the sleeping and send the awake to sleep. I**f applied to the dying, their death was gentle; if applied to the dead, they returned to life.**”* [349]

[349] https://en.m.wikipedia.org/wiki/Caduceus
William Godwin (1876). "Lives of the Necromancers". p. 37.
Lisman, J.W. (2013). Cosmogony, Theogony and Anthropogeny in Sumerian texts. Ugarit-Verlag. p. 34.

(Further eluding to it being a visual metaphor for the philosopher's Stone? It does share some of the same powers as the myth of the stone such as resurrection.)

It has been suggested that the Greek god Hermes has a Babylonian origin in the form of the ancient near eastern god Ningishzida. Ningishzida, like Hermes, was a messenger god, who was the messenger of the 'Earth Mother.' The symbol for the messenger god of the Underworld was two entwined serpents on a staff as displayed earlier. Like Hermes he was a gatekeeper to other realms (dimensions) and the biggest connection of all is Ningishzidas official title: Lord [of the] Good Tree, holding another connection to our transmutation template and the themes that go with it.

This passage from "The Harp That Once" by Thorkild Jacobsen details this connection.



Ningishzida was a god of trees, particularly of the roots from which the tree grows up. His name means "the lord who makes the tree be right," and correspondingly the name of his wife Ninazimua means "the lady who makes the branches grow rightly." Since, mythopoeically, the ancients assumed tree roots and serpents to be identical and wrote the word for roots with a picture of crossed snakes, Ningishzida was also king of serpents. His city was Gishbanda, and in it was his tomb called "the mountain of lament."

"Ningishzida, in Mesopotamian religion, Sumerian deity, city god of Gishbanda, near Ur in the southern orchard region. Although Ningishzida was a power of the netherworld, where he held the office of throne bearer, he seems to have originally been a tree god, for his name apparently means "Lord Productive Tree." In particular, he probably was god of the winding tree roots, since he originally was represented in serpent shape. When pictured in human form, two serpent heads grow from his shoulders in addition to the human head, and he rides on a dragon. He was a son of Ninazu and Ningirda and was the husband of Ninazimua (Lady Flawlessly Grown Branch)." [350]

[350] https://www.britannica.com/topic/Ningishzida

It is possible that the Greeks adopted the symbol of the Near Eastern god to be used by their messenger god, Hermes. The similarities between roles and symbolic meaning is striking. We have them both using some sort of vehicle to traverse the worlds (dragon. magic sandals), both associated with the staff and double snakes and both associated with the concept of transmutation.

You can see this in one of the interpretation of Ningishzidas name as the one who "**makes the roots grow right**" and his wife **Lady Flawlessly Grown Branch**, both titles alluding to the concept of growth, evolution, transmutation whatever moniker one chooses…and trees. It is here the Caduceus motif finds a connection with the world tree motif, that connection being the wings of a bird and the serpents on the staff, which are also the two prominent creatures at the top and bottom of Yggdrasil the world tree in Norse cosmology if you recall. This is no arbitrary connection or coincidence. It seems as though those two symbols, the world tree and the caduceus, are one in the same.

A Professor Amar Annus states that, although the motif seems to originate much earlier, its first attestation in world culture occurred in Sumerian literature, with the tale of "Gilgamesh, Enkidu, and the Netherworld" [351].According to this tale, goddess Innana transplants the *huluppu* tree to her garden in the City of Uruk, for she intends to use its wood to carve a throne. However, a snake "with no charm", a ghostly figure (Lilith or another character associated with darkness) and the legendary Anzû-bird make their residence on the tree, until Gilgamesh kills the serpent and the other residents escape [352]. In a Sumerian tale incorporated into the Gilgamesh cycle, the goddess Inanna plants a Huluppu tree (likely a willow) by the Euphrates.

It is threatened by three creatures:

- The **Anzû bird** (a lion-headed thunderbird) nesting in its crown.
- A **Lilitu-demon** (a precursor to Lilith) in its trunk.

[351] Annus, Amar (2009). "Review Article. The Folk-Tales of Iraq and the Literary Traditions of Ancient Mesopotamia". *Journal of Ancient Near Eastern Religions*. **9** (1): 87–99. doi:10.1163/156921209X449170

[352] Lintrop, Aado (2001). "The Great Oak and Brother-Sister". *Folklore*. 16: 35–58. doi:10.7592/FEJF2001.16.oak2

- And a **serpent** "who knows no charm" at its roots.

The hero Gilgamesh slays the serpent, causing the bird and demon to flee. This is a direct tree-serpent-bird triad, though the bird (Anzû) is not purely a positive figure like an eagle; it's a powerful, sometimes chaotic deity itself. Another story from that culture is The Eagle and the Serpent (Etana Myth) [353]. In the Babylonian myth of Etana, an eagle and a serpent swear an oath of friendship and live in a symbiotic relationship in a tree.

The eagle betrays and eats the serpent's young. The serpent enacts revenge by trapping the eagle in a pit. The eagle is then rescued by Etana, whom it carries to heaven in a quest for the "plant of birth." Here, the tree is the shared home, and the story is about broken oaths and cosmic justice, not a simple good vs. evil tale, the eagle is the treacherous one.

A world tree is also a common motif in Persian mythology, the legendary bird Simurgh (alternatively, *Saēna bird*; *Sēnmurw* and *Senmurv*) perches atop a tree in the center of the sea Vourukasa. This tree is described as having all-healing properties and many seeds [354]. In the Avestan and later Persian traditions, the Saena Tree (or Gaokerena/Hom Tree) is a mighty, healing tree in the middle of the cosmic ocean Vourukasha. At its top sits the Simurgh, a immense, wise, and benevolent bird (often composite: part peacock, part dog, part lion, but functionally an eagle). The Simurgh is a protector and a positive force.

The Serpent (Azhi Dahāka or Aži), the antagonist is the great serpentine dragon Azhi Dahāka, a creature of the evil divinity Angra Mainyu (Ahriman), representing falsehood, chaos, and oppression. While not depicted coiled around the same tree in primary texts, the cosmological battle is clear: the Simurgh (associated with wisdom and the sky) is a foe of serpents and dragons (associated with evil and the underworld). This duality evolves into the Royal *Farr* (Divine Glory) symbolized by a bird (eagle/falcon) battling

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[353] https://en.wikipedia.org/w/index.php?printable=yes&title=Etana
Marchesi, Gianni (2010). "The Sumerian King List and the Early History of Mesopotamia". M. G. Biga -
M. Liverani (Eds.), ana turri gimilli: Studi dedicati al Padre Werner R. Mayer, S. J., da amici e allievi
(Vicino Oriente - Quaderno 5; Roma): 231–248.

[354] Rose, Jenny (2019). "Near Eastern and Old Iranian myths". In: *Oxford Research Encyclopedia of*
Classics. doi:10.1093/acrefore/9780199381135.013.8150

serpents and dragons on Persian crowns, textiles, and architecture, directly representing the king's role in upholding cosmic order (Asha) against chaos (Druj).

The tree is the axis of the world that both seek to influence. In another account, the tree is the very same *tree of the White Hōm* (Haōma) [355]. *Gaokerena* or white Haoma is a tree whose vivacity ensures continued life in the universe, and grants immortality to "all who eat from it" [356]. In the Pahlavi Bundahishn, it is said that evil god Ahriman created a lizard to attack the tree [357]. *Bas tokhmak* is another remedial tree; it retains all herbal seeds and destroys sorrow [358].

The Caduceus is one of these world tree motifs. Often dismissed today as a mere emblem of commerce or medicine, the Caduceus, when viewed through the refined lens of the Philosopher’s Stone template, becomes something far more profound: a map of transformation, a staff of evolution and ascent. Picture it: two serpents, opposites in perfect balance, spiraling upwards along a central column. Above them, wings unfold—symbols of elevation, liberation, and the awakening of higher consciousness. This, it seems, is not just a rod—it is a cosmic axis, a representation of the journey from matter to spirit, from chaos to order, from ignorance to enlightenment.

- In this interpretation, the **serpents represent duality—the necessary opposition that fuels change**. They echo the ancient idea that without conflict, without tension between polarities—light and dark, life and death, above and below—there can be no growth. The unity of opposites is not a paradox; it is a prerequisite for transformation.

- The **central rod** they climb, then, becomes more than a staff. It is **the structure of transmutation** itself—the vertical spine of the

[355] Schmidt, Hanns-Peter (2002). "Simorgh". In: Encyclopedia Iranica.
[356] Philpot, Mrs. J. H. (1897). The Sacred Tree; or the tree in religion and myth. London: MacMillan & Co.
pp. 123–124.
[357] Norelius, Per-Johan (2016). "The Honey-Eating Birds and the Tree of Life: Notes on Ṛgveda 1.164.".
Acta Orientalia. 77: 3–70–3–70. doi:10.5617/ao.5356. S2CID 166166930
[358] Taheri, Sadreddin (2013). "Plant of life in Ancient Iran, Mesopotamia, and Egypt". Honarhay-e Ziba
Journal. 18 (2). Tehran: 15.

Philosopher’s Stone. It is the world tree, it symbolizes the framework that holds the process of change, the **sacred geometry of becoming**. In alchemical thought, it is the circle within which opposites meet, interact, and give birth to something greater.

- And the **wings**—how poetic that they crown this structure. For in nature, serpents crawl the earth while birds soar the heavens. In many mythologies, birds were seen as superior—visible, free, divine—while serpents slithered below, hidden in shadow. To the ancients, the idea of a **serpent ascending to wings** would have been a startling, even sacred image: **a creature of earth becoming a creature of sky**. A metaphor, perhaps, for the human soul itself—bound by limitation, but capable of rising.

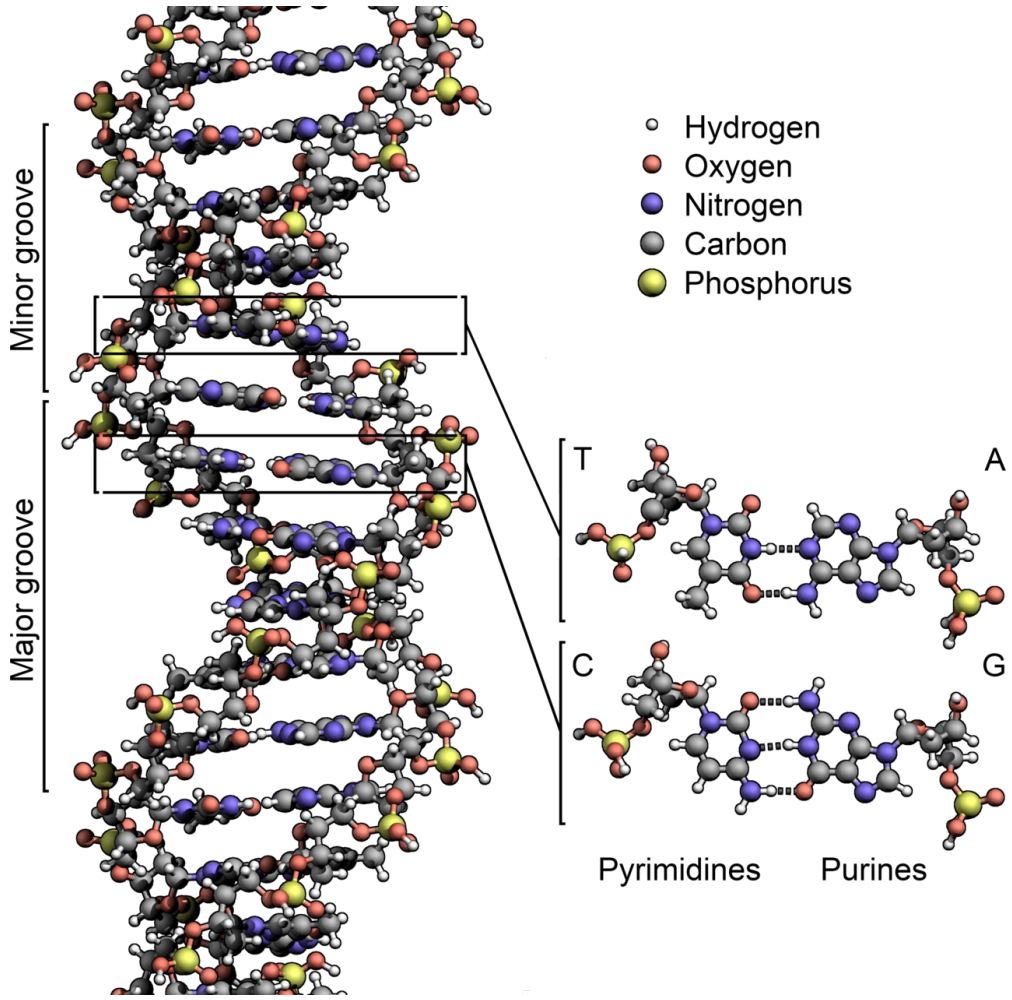
To solidify this perspective we will further distill the staffs design and why these particular designs were chosen. At first glance, its design may appear simple: serpents, entwined, ascending. But when viewed through the recursive lens of the transmutation template and it’s generative symbology, a deeper truth emerges. These coils are not decoration—they are depiction.

They mirror the sacred geometry of reproduction, of life renewing itself through intimate contact. For this helix of snakes is quite literally, how certain serpents mate and how makes establish breeding rites—twisting around one another in a helix of becoming [359].

[359] https://a-z-animals.com/animals/snake/how-do-snakes-mate/

Many snake species breed in a ball, called a mating knot. They also fight each other this way to establish breeding rights.

Their act of reproduction mimicking the very shape of the structure of DNA, the thing life passes on through reproduction. The most fascinating part is the ancients who made these symbols had no idea about the microscopic world or the shapes within it…it seems the old saying “as above, so below” still holds as much truth now as it did in those times. While it may be true that not every organism reproduces in a helix of sexual tension, it is still of interest that some conform to such shapes. And so the Caduceus becomes a record of life’s memory, of patterns that repeat and rise. It is the image of evolution, of mind, of memory made flesh—an artifact not of superstition, but of deep biological truth.

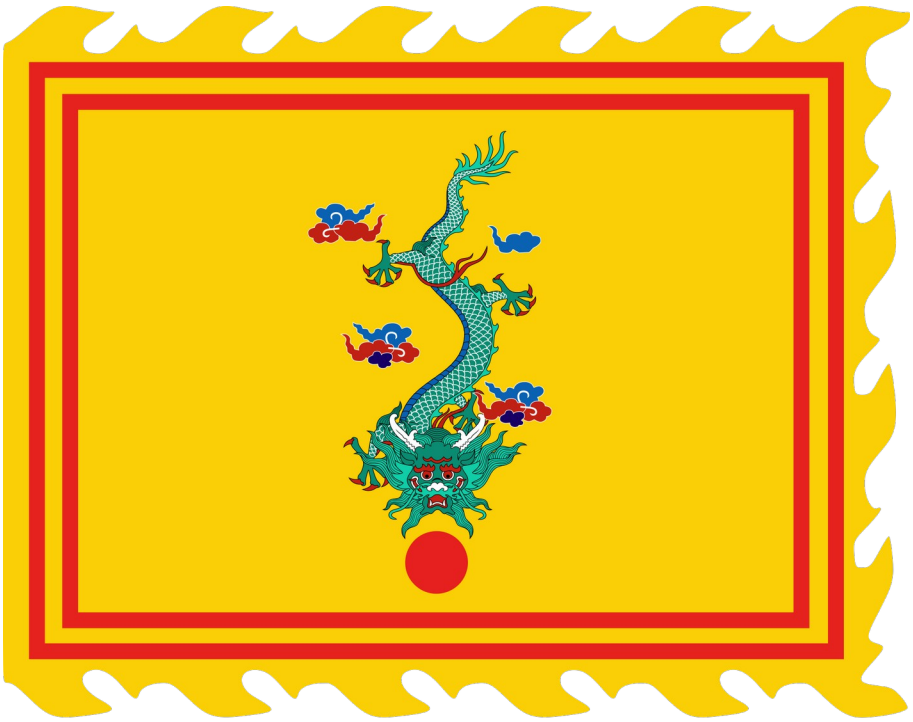


The structure of the DNA double helix (type B-DNA). The atoms in the structure are color-coded by element and the detailed structures of two base pairs are shown in the bottom right. Notice how five different elements mimic the five points of the pentagram. The pentagrams segments produce the golden ratio the same way these five elements produce a conceptual sixth step in the spiraling double helix of genetics. Duality is even seemingly present in the form of the two major strands that look like the twin snakes of the caduceus.

In this act of reproduction the snake attempts to ascend with evolution like all living things, the biological transmutation. Isn't it interesting that Hermes and his predecessors were also seen as fertility gods? That the very symbol they carry would end up mimicking the actual shape of a design intricately tied to the act of reproduction on a microscopic biological level? We know that they didn't have microscopes the time of the ancient Greeks, the only plausible explanation is they used sacred geometry and their understanding of metaphor.

The only logical explanation we're left with is that their beliefs were not beliefs, that this is how the universe is structured on a fundamental level. That by understanding these patterns and shapes, you have the key to understanding the entire foundational structure of the universe. That you can use those same patterns as conceptual tools to understand all levels of reality, sort of like a universal compass. I feel we have gone quite well beyond the realm of coincidence when it comes to these shapes and patterns.

Interestingly, in Chinese myth, serpents sometimes undergo a metamorphosis. Over time, the snake transmutes itself into a dragon, a flying or ascended snake—a symbol not of deceit, but of wisdom, power, and transcendence. [360]



Imperial standard of emperors Khải Định and Bảo Đại, 1922–1945

[360] https://en.wikipedia.org/wiki/Chinese_dragon
https://www.ichlinks.com/archive/materials/publicationsV.do?nation=KR&ichDataUid

The snake, in this view, is not a villain (as often depicted), but a beginning—the coiled potential of something divine, waiting to rise [361]. This is especially relevant because if you recall Ningishzida, Hermes's Babylonian counterpart, rides on a dragon. In Chinese mythology, snakes (□, *shé*) and dragons (□, *lóng*) are distinct but related creatures, and there is a belief that snakes can transform into dragons through a long process of cultivation or evolution. Also snakes are known to shed their skin which was often seen as a metaphor for rebirth, becoming a new person by shedding off old flaws or weaknesses of character so to speak.

This idea is rooted in ancient Chinese folklore and Daoist traditions, where certain animals can attain higher spiritual forms [362]. In some legends, particularly those involving water spirits or river deities, snakes are seen as immature dragons. Over centuries of cultivation (□□, *xiūliàn*), a snake may grow horns, limbs, and scales, eventually becoming a true dragon.

The *Jiaolong* (□□) is a transitional creature—a "flood dragon" or "scaled dragon"—often depicted as a giant serpentine being that has not yet fully ascended to dragonhood.

- The *Shuowen Jiezi* (□□□□□□, 2nd century CE), an ancient Chinese dictionary, defines *jiao* (□) as a "scaled creature resembling a dragon, often dwelling in deep waters."
- The *Shanhai Jing* (□□□□□, "Classic of Mountains and Seas," c. 4th–1st century BCE) describes serpentine creatures like the *jiao* that bridge the gap between snakes and dragons.
- The *Huainanzi* (□□□□□, 2nd century BCE) mentions *jiao* as water-dwelling serpents that can cause floods, implying their transitional nature toward dragonhood.

There is also a connection to gates in some of these legends, which can be seen as a type of portal. While this legend primarily involves carp transforming into dragons, some versions include snakes attempting the same transformation. It reflects a broader theme in Chinese mythology:

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[361] https://en.wikisource.org/wiki/Page:Folk-lore_-_A_Quarterly_Review._Volume_11,_1900.djvu/352

[362] Chen, Huaiyu. (2023). In the Land of Tigers and Snakes: Living with Animals in Medieval Chinese Religions. New York: Columbia University Press. (Sheng Yen Series in Chinese Buddhist Studies).

lower creatures (fish, snakes, or even turtles) can evolve into dragons through perseverance, virtue, or divine favor. The *Shiji* (□□□□, "Records of the Grand Historian") by Sima Qian (1st century BCE) references carp leaping over the Dragon Gate (Longmen) to become dragons.

Later commentaries (e.g., *Yuanhe Jungian Tu Zhi* □□□□□□□□, Tang Dynasty) extend this motif to other creatures, including snakes. In southern China (e.g., Fujian, Guangdong), there are tales of giant pythons (*mǎng*, □) cultivating for centuries to become *jiaolong* and later full-fledged dragons. The concept of animals (snakes, foxes, fish) gaining spiritual power through centuries of cultivation (*xiūliàn*) is central to Daoist mythology. Texts like *Liezi* (□□□□) and *Soushen Ji* (□□□□□, "Records of Spirits") reference serpentine beings evolving into dragons.

Regional tales, such as Fujian's legends of *mǎng* (□, giant pythons) transforming into *jiao*, are documented in local gazetteers like *Mǐnzhōng Jì* (□□□□□). The *White Snake Legend* (*Báishé Zhuàn*, □□□) features a white snake spirit who gains human form and near-dragon status through Daoist practices. modern scholars like Edward H. Schafer (*The Divine Woman*, 1973) and Lihui Yang (*Handbook of Chinese Mythology*, 2005) note the symbolic progression from snake to dragon in Chinese cosmogony, tying it to rain, rivers, and imperial authority. Snakes and dragons share associations with water, wisdom, and transformation in Chinese culture.

The snake's shedding of skin symbolizes rebirth, aligning with the dragon's role as a celestial, ever-evolving being. While snakes are not *literally* young dragons in all myths, they are often portrayed as potential dragons in the making—especially in stories emphasizing spiritual ascension. This reflects the broader Chinese cosmological view where nature is fluid and all beings can transcend their forms through effort and destiny. But to ascend at all, the serpents must follow a path—they must spiral around a central column, a structure that gives their motion purpose, direction, and coherence.

Without that axis, they would merely writhe in chaos, never rising. This is not just a metaphor; it is a pattern we find throughout nature, and in the symbolic language of myth and alchemy. In the chapter "The Hereditary Houses of the Families Related to the Emperors by Marriage" of *Records of the Grand Historian,* Sima Qian (145 BCE–?) writes: "When the snake metamorphosed into the dragon, the characters used to indicate them were not changed". This proves that the theory that the snake evolved gradually

to become the dragon in the Han dynasty was current. In the Southern dynasties, Liang Renfang (460–508), in his *Shuyi ji* (Records relating the extraordinary), says: “After five hundred years, the *hui* venomous snake evolved into the *jiao* water serpent, which itself, after a thousand years, evolved into the dragon.”

The theory of the snake metamorphosizing into the dragon was perhaps recorded in its earliest complete form here. On the west wall of the Han dynasty Wuliang Shrine, the second level, images of eleven ancient emperors are incised. Legend has it that the ancestors of mankind, Fuxi and Nüwa, are found at the head of the sequence. Nüwa is grasping a *gui* **compass** for drawing circles, while Fuxi is holding a *ju* **set-square**, and they have human heads, snake bodies, and intertwined tails. [363]

[363] https://en.wikipedia.org/wiki/N%C3%BCwa#cite_note-28
Vampelj Suhadolnik, Nataša (2019-06-28). "Transmission of Han Pictorial Motifs into the Western.
Asian Studies. 7 (2): 47–86. doi:10.4312/as.2019.7.2.47-86
https://en.wikipedia.org/wiki/N%C3%BCwa#cite_note-:2-25

The two conjoined figures are Fuxi and Nüwa holding a compass and a ruler respectively; a painting discovered at the Astana Graves. Burial objects in the Turpan region often display a strong Chinese influence as Chinese Han culture was introduced early in its history.

And just like that we have a connection between the Caduceus, squared circles via the compass and square and the world tree/serpent eagle motif all within the same symbol. The shapes of these gods even resemble the Caduceus itself. The Qin and Han dynasties were an important epoch for the depiction of Fuxi and Nüwa. Human heads, snake bodies, and intertwined tails, which nourishes and nurtures the myriad objects, a self-replicating life unceasing, expressing importance ascribed to the reproductivity of life.

Regarding images incised at the Wuliang Shrine, Nüwa grasps a *gui* compass in her right hand, while Fuxi holds a *ju* set-square in his left. An

adage indicates **‘‘without compass or setsquare (rules of propriety), neither square nor circle can be drawn.’’ The ‘‘compass’’ represents the circle and the Way of Heaven, while also embodying the principle of the perfectly fused roundness of femininity. The ‘‘set-square’’ represents the square and the wider earth, while also embodying the principle of the square-like rectitude of masculinity.**

Only when *yin* and *yang* are in harmony can the earth rotate smoothly on its axis. The snake, as one of the ancient totems of Chinese civilization, embodies fertility and the power of reproduction. In Chinese mythology, the human ancestors Fuxi and Nuwa are depicted with human heads and snake bodies. The snake may also serve as the primary model for the dragon totem.

Chinese people often affectionately refer to snakes as“ little dragons”. Placing the dragon and snake together in the twelve Chinese zodiac signs further underscores this connection. During Ming and Qing dynasties, dragons and snakes frequently adorned the ceremonial attire of rulers and officials. The dragon’s image was a privilege of the imperial family, while the python, as one of the snake species, was crafted into ceremonial robes.

The combination of the snake and turtle became one of the traditional four directional Chinese deities, representing the northern Xuanwu, which is believed to ward off evil and bring blessings. In ancient Egypt, the snake was the pharaoh’s guardian god. The ancient Greeks believed the snake was the symbol of immortality. The ancient Romans showed it in many statues.

In pre-Christian Europe, the image of two snakes was carved on envoys’ crutch to manifest their power, as the snake was also a symbol of authority. Its scales glisten brightly, and as it glides lively, the snake carries with it a mysterious beauty [364].

Now that we have viewed the Hermes and the Caduceus through the lens the template and associated world tree motif, let's see if any other of the staffs classical depictions align further with this perspective. The staff of

[364] https://www.guweimuseum.com/en-us/exhibition/chinese-dragon-and-snake-connection

Hermes (Greek: κηρύκειον, kērýkeion) is physically described in ancient art and texts a slender staff, often made of olive **wood or laurel (tree)**. [365]

However, some depictions of the staff paint its structure slightly differently. Without the wings and the snakes, the core shape is still recognizable but more closely resembles its older form associated with Ningishzida.

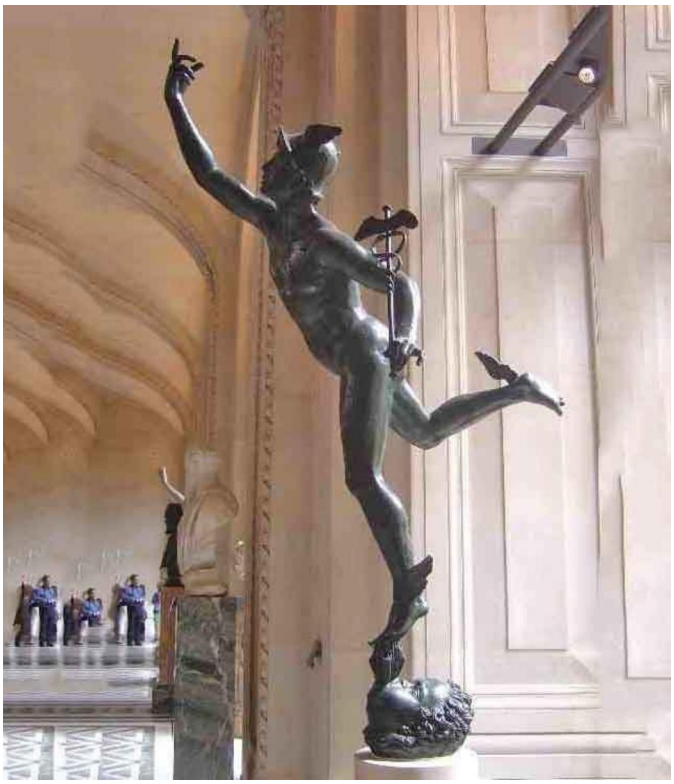
The Greek god Iris (another messenger god) with the caduceus in detail from an Attic red-figure pelike, middle of fifth century BC (Agrigento, Sicily).

[365] http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.01.0138%3Ahymn%3D4
Homeric Hymn to Hermes (4th century BCE) - Lines 529–544: Apollo gifts Hermes the caduceus as a
sign of reconciliation.

Coin from Sardis (Turkey) with caduceus (c. 140-144 CE).

This depiction of the caduceus bares a striking resemblance to a broken chain. It's here we can see a direct visual connection to the golden chain of existence illustration that seemingly was alluding to the very template that these writings center around. The helix shape in general resembles a chain. It's also no small coincidence that many of the depictions of the caduceus are colored gold.

Given these Revelations about the symbolism the caduceus represents it becomes quite apparent that Hermes true symbolic representation or perhaps his original one is the concept of Ascension. Hermes, after all, is already inseparable from the staff. It is not an accessory; it is an extension of his being. And when we examine the remaining symbols that accompany him—remarkably few, and remarkably consistent—we find that they all speak the same quiet truth.



Wings. Always wings. Upon his staff, upon his helmet, upon his sandals. Even his body, often shown unadorned, bears no other mark.
The message is unmistakable. Wings are not symbols of possession, nor of territory, nor even of power in the ordinary sense. Wings are instruments of ascent. They are the means by which gravity is defied, by which one realm is left behind for another.

They belong to creatures that traverse boundaries—between earth and sky, matter and air, the known and the unknown. Hermes is indeed associated with roads, with commerce, with thieves and travelers. But roads themselves are transitions. Commerce is exchange.

Theft is the crossing of boundaries society attempts to fix. These are not contradictions to his deeper nature; they are expressions of it. Hermes does not rule over places—he rules over movement. Seen this way, Hermes emerges not merely as a messenger, but as a personification of ascension itself.

Of transmutation. Of the ancient alchemical dream that matter, mind, and spirit are not static things, but processes—forever capable of becoming something more refined, more liberated, more luminous. The ancients may not have spoken in the language of physics or cosmology, but they understood transformation. They understood that to ascend is not merely to rise upward, but to change state.

Hermes, winged and swift, stands as a reminder that the universe is not built solely of things, but of passages—and that meaning is found not in where we stand, but in how we move. Chain like depiction of his staff famous symbol within Christianity. The Ichthys of pagan and Christian culture.

Ichthys symbol.

When the caduceus is placed on its side it bares a striking resemblance.

Hermes hastens bearing his kerukeion, on an Attic lekythos, c. 475 BC, attributed to the Tithonos Painter.

We know the staff has a heavy association with the old Shepherd's crook in Greek, further linking it to the concept of Jesus Christ who was called the Shepherd of man and who was heavily associated with lambs, an association we saw with Hermes in certain rituals. Not only the physical shape and origins line up with these symbols but both symbols seem to share in meaning as well.

"*The original origin of the fish symbol was actually in Greek culture, back in the first century AD. In fact, at that time the symbol was* ***used to represent fertility*** *and was considered a pagan talisman. In fact, during those times the symbol was used to mean 'vessel of fish' and the culture considered 'fish' and 'womb' to be nearly the same word. As a result, the image of the fish was actually a representation of the female sexual organ and was used as a representation of all female goddesses and likewise of women in the general world as well.*

*The Christian fish symbol, known more commonly then as **Vesica Piscis**, was used to represent the strength and power of the feminine kind. It was used as an exclusive representation of women, fertility, and sexuality. In fact, it's a well-known fact among many Christian scholars that this symbol was synonymous with the power of female fertility and the female body. While those who practice Christianity may not always understand the ichthys meaning.*

It has been found repeatedly in ancient text and what we know of the ancient world. In fact, the familiarity that there was with the symbol and its prevalence during that time frame were the main reasons that the symbol has been adapted as it was."

(At first glance fertility does not seem to represent the same thing as the concept of transmutation but stop for a moment and think back to the inner circles of the living examples of the template (seed, baby, spore). The end result of transmutation when applied to life is reproduction, a direct connection to fertility. Now consider that the vesica piscis itself was also used to represent fertility it's earliest usages. The very same symbol we used as a seed for this entire template.)

"In the 1st century, during the Roman persecution of Christians, the fish symbol was used by Christians in secret to indicate meeting places and worship. They could be seen on trees, doors or even graves. This symbol was also used by some pagan religions, so it did not arouse suspicion about what it really was. Even more, the ichthys symbol could be used to determine whether someone else was a fellow Christian or an enemy.

*Christians would **draw out half of the fish** into the sand and wait for the individual that they were with to respond. If nothing happened it meant the other person was not a Christian, but the symbol in the sand looked like nothing. If the other person completed the image of the fish in the sand then it was clear that they were also a Christian and that the two could communicate safely."* [366]

The very way they drew out the Ichthys symbol mimics that of the dueling snakes. One arch of the fish was drawn and then a second crossing it which

[366] https://lordsguidance.com/blogs/christian-symbols/ichthys-meaning

would form the same general shape as the original chain like caduceus symbol. Esoteric Interpretations of the staff also vary but the core concept the staff represents seems to remain intact.

The staff has carried many symbolic meanings over the ages, transforming in meaning you could say.

- It has been assigned such things as heraldry & diplomacy. Hermes (Mercury) was the messenger god; his staff marked him as a neutral mediator (e.g., truce negotiator in the Iliad). Carrying the caduceus granted inviolability—a "passport" for heralds in war.

- A symbol of commerce & trade, probably because of golds association with the concept of alchemical ascension etc. The intertwined serpents represented balanced exchange (profit/loss, buyer/seller). Hermes was patron of merchants; the staff symbolized fair deals and contracts.

- It represents alchemy & transformation, Renaissance alchemists adopted the caduceus as a symbol of: Dualities united (sun/moon, sulfur/mercury) and the philosopher’s stone (the winged pinnacle as enlightenment).

- It has also been mistaken for other symbols such as the confusion with Asclepius: Due to similar serpent motifs, the caduceus was wrongly assigned to medicine in the 19th century (especially in the U.S. military). Classical truth: Hermes’ staff guided souls to the Underworld (psychopomp), linking it to transition, not cure.

In alchemical symbology, the Oroborus is often entwined with the Philosopher’s Stone, circling a central structure. That circle is not arbitrary; it represents containment, unity, and eternal return. But if we look more closely, if we apply a more interpretive lens—perhaps one inspired by

sacred geometry—we can begin to see that this circular form is not static. It is the horizontal cross-section of something deeper: a spiral, an ascent.

Imagine that the Oroborus, instead of endlessly circling in two dimensions, begins to rise—spiraling upward like DNA, or the twin helices of the Caduceus. This is after all how the alchemists viewed the art of distillation and chemical purification. In this view, the serpent’s endless loop becomes a dynamic journey, climbing a central rod—a cosmic spine of transformation. This central column—whether as the axis mundi, the world tree, the philosopher's stone or the invisible scaffold of transmutation—is the essential structure that allows evolution to occur.

Without it, ascent would be impossible. It is the stable through-line in a universe of motion, the still point around which opposites dance and creation unfolds. Two serpents, locked in eternal motion, spiral upward—not in chaos, but in exquisite symmetry—around a central axis. This axis is no mere rod; it is a cosmic spine, that spine the philosopher's stone symbol, a representation of structure and order itself.

As the god of logistics, of travel, of boundaries and the passage between worlds, Hermes can be seen as a living personification of the template itself. A being whose very essence is to navigate the realms, to carry divine messages across dimensions. We must remember: Hermes was not born divine. In the ancient myths, he ascended to godhood by proving himself in the mortal realm.

In this way, he mirrors the concept of the Philosopher’s Stone—something mundane, transmuted into something eternal. He is, symbolically, the stone made flesh. Hermes himself was not the god of alchemy in Greek myth, but he became the divine patron and namesake of the entire art through a process of syncretism.

In the classical Greek pantheon, Hermes was a multifaceted god, but his domains were:

- Messenger of the Gods: Communicating between the divine and mortal realms.
- God of Communication, Language, and Writing.

- God of Boundaries and Transitions: Guiding souls to the underworld (as Psychopomp).
- God of Thieves, Commerce, and Cunning.

He was known for his cleverness, invention, and his role as a trickster who could cross all boundaries. He was not specifically a god of science, metallurgy, or transformation, etc. He was known for his cleverness, invention, and his role as a trickster who could cross all boundaries. He was not specifically a god of science, metallurgy, or transformation.

The connection to alchemy arose in the Hellenistic period (after Alexander the Great) in Egypt. Greek colonists in Alexandria merged their god Hermes with the Egyptian god of wisdom, writing, and knowledge, Thoth. [367]

[367] https://en.wikipedia.org/wiki/Thoth

Relief in the Temple of Seti I (Abydos) of Thoth (right) giving the ankh to pharaoh Seti I (left). Notice the staff in Thoth’s hand is composed of two spiraling serpents.

Thoth: The Egyptian god of writing, wisdom, magic, and the measurement of time. He was seen as the author of sacred books of knowledge.

This fusion created a new, composite figure: Hermes Trismegistus, which means "Thrice-Greatest Hermes" [368]. This figure, Hermes Trismegistus, was believed to be a great sage, a prophet, or even a god who had walked the earth in ancient times and revealed divine secrets to humanity. A body of mystical, philosophical, and technical writings known as the Hermetica was attributed to him. The Hermetica contained two main strands.

Philosophical Hermetica concerning theology, the nature of the cosmos, and the ascent of the soul. Technical Hermetica concerning practical arts like alchemy, astrology, and magic [369]. Alchemy fit perfectly within this framework because it was seen as a divine art of transformation. It involved communication with the divine to understand the secrets of matter, mediating between the spiritual and material worlds (a core Hermetic principle of "As above, so below") and a process of death and rebirth for metals, mirroring Hermes's role as a guide of souls. So, while the Olympian god Hermes was not the god of alchemy, his attributes made him the perfect candidate to be fused with Thoth and become Hermes Trismegistus.

In a sense both gods acted as the two serpents and eventually fused into one, much like the Caduceus itself. This syncretic deity was then revered as the divine founder and patron of the alchemical art [370]. Virtually all European alchemists traced their knowledge back to the teachings of "Hermes" or "Mercurius" (his Roman name), cementing his status as the godfather of alchemy. In short: The original Greek god Hermes provided the "brand," but it was the later figure of Hermes Trismegistus who became the true god of alchemy and is the reason mercury the metal is heavily associated with the art.

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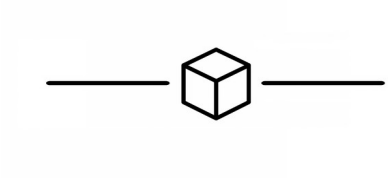
[368] Ebeling, Florian. The Secret History of Hermes Trismegistus: Hermeticism from Ancient to Modern
Times. Cornell University Press, 2007. (Explains the syncretism of Hermes and Thoth and the creation
of the Hermetic tradition).
[369] Copenhaver, Brian P. (Trans.). Hermetica: The Greek Corpus Hermeticum and the Latin Asclepius.
Cambridge University Press, 1992.
[370] Linden, Stanton J. (Ed.). The Alchemy Reader: From Hermes Trismegistus to Isaac Newton.
Cambridge University Press, 2003.



These mythological figures—Hermes, Metatron, Buddha, Jesus, Solomon, are than stories. More than metaphors. They are living symbols. Personifications of patterns. Each one associated with a sacred symbol that represents the process of squaring the circle or ascension/enlightenment They are the human face of cosmic laws—expressions of universal truths made comprehensible to the human mind through narrative, through character, through form. They are messengers not merely of word, but of geometry—carriers of the sacred code of creation. A natural part of the world.

This interpretation draws us into a more profound realization. The message of the gods, perhaps, was never meant to be a linear set of instructions. It was not language as we think of it, but structure—math, shape, symmetry. Sacred geometry, in this view, becomes the voice of the divine: a language not spoken but seen, felt, intuited. And the messengers—these angels, these demigods, these prophets—are those who embody the message itself. Rise up, ascend, evolve, transmute, enlighten yourself.

The spiraling snakes, the winged rod, the circles within circles—they are hallways, portals to something vast, something eternal. They are repeating fractals—patterns that echo across scale and dimension, reminding us that the same principles that govern a spiral galaxy may also shape the structure of a seashell or a strand of DNA. As above, so below. In this light, the title "Hermes" or "Metatron" is not merely a name. It is a role, a station in the great architecture of being.

One does not possess it by birth but by alignment—by embodying the principles that define it. These figures are not frozen in myth; they are part of a living continuum. They arise again and again, in new forms, in new names, each time the cosmos needs a translator—a bridge. And so, these sacred beings are not relics of the past, but ongoing participants in the unfolding story of the universe.

They are the patterns made person, the divine laws given voice and face. They are not just myth—but meaning incarnate. In the end, perhaps the most wondrous realization of all is this: that the universe speaks, not in words, but in shapes. And the greatest messengers are those who do not merely repeat what they have heard, but become what they have understood.

I will provide you with more examples: In the rich tapestry of myth, the story of the Garden of Eden stands as one of the most enduring—a parable echoed across cultures, continents, and epochs. But like all myths, it contains layers—layers of symbolism, of metaphor, of hidden truths waiting patiently for the light of new understanding. Let us look again. Imagine the serpent not as the villain, but as a symbol—an ancient one.

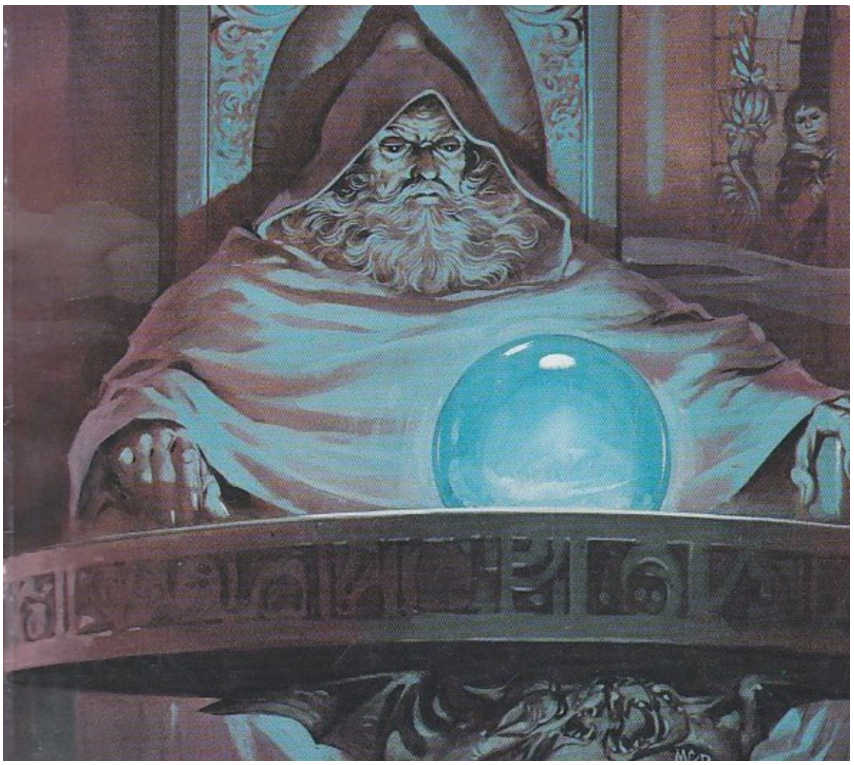
A serpent coiled around the branches of a tree is an image found not only in Eden, but in medicine, in alchemy, in the mythologies of Mesopotamia and Mesoamerica, of Greece and of the stars. The caduceus, with its twin serpents spiraling upward, is no mere coincidence. It is a map—a template —for transmutation, for ascension, for evolution. And the tree, too, is not just any tree. It is the axis mundi, the World Tree, Yggdrasil, the bridge between realms.

Its branches stretch into the heavens; its roots plunge into the underworld. It is structure, it is potential, it is the ladder of becoming. And what of the fruit? The apple, shimmering in the morning light, hanging at the edge of forbidden knowledge in the garden of Eden? The power of transmutation.

A perfect modern example of this kind of projected divine embodiment and ascension can be found in a familiar yet unexpected place in the form of a children’s manga and T.V show. In its story we find a perfect representation of the Caduceus’s twinning serpents and the philosopher's stone’s power of transmutation. It may seem juvenile to some but underneath its seemingly shallow presentation, a much deeper meaning is in operation.

For much like a wizard pondering arcane secrets while staring into his orb, we in the modern age have made that into our own sort of reality with the concept of television and the stories conveyed through it. By peering into this glass orb one can learn and grow by bringing experience's to the observer instead of the observer having to go out into the world and experience them first hand. It is interesting that this fantastical image of a sorcerer and his arcane glass ball would grow to be closer to the realm of

science fiction than fantasy. An image that transcended from one genre to another over time through human ingenuity and imagination.



A wizard pondering his orb.

An example for the younger generation and "anime" fans, it is actually a perfect example of the type of transmutation or ascension we're talking about in the terms of the caduceus symbology.

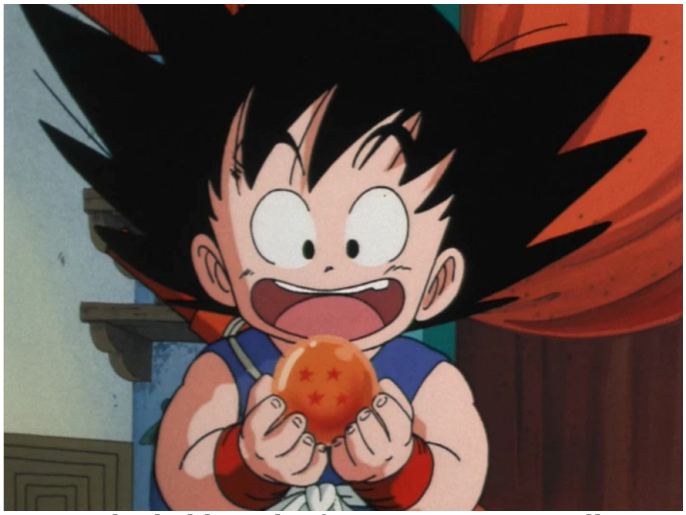
For those of you unfamiliar, I will provide a little bit context. It is a story that traces a character's ascension and transmutation into higher states of being, these higher states are represented by the character becoming more golden in appearance and gaining newfound strengths. So in itself it is a straight on alchemical metaphor for turning lead into gold or reaching your metaphorical golden self/ascended self. The entire story itself centers around breaking past your limits and ascending to higher places until the main character reaches a literal angelic form.

It is the story of Dragon Ball, which is a modern adaptation and animation of the Asian classic "Journey to the West". [371]

Goku (the main character of Dragon Ball) and his various forms.

In Dragon Ball the story starts with Goku but not as he appears in that image provided above, it begins when he is a child. His journey starts out when his caretaker and grandfather dies mysteriously to a giant beast attack one night. This leaves Goku to fend for himself while living in the wilderness in his grandfather's secluded home. His grandfather also leaves behind a mysterious item known as a Dragon ball, a orange orb with four pentagrams inside it. This is especially relevant because the Dragon Ball itself is visually a squared circle when you connect the stars to form a square.

[371] https://en.wikipedia.org/wiki/Dragon_Ball
https://en.wikipedia.org/wiki/Journey_to_the_West



Goku holding the four star Dragon Ball.

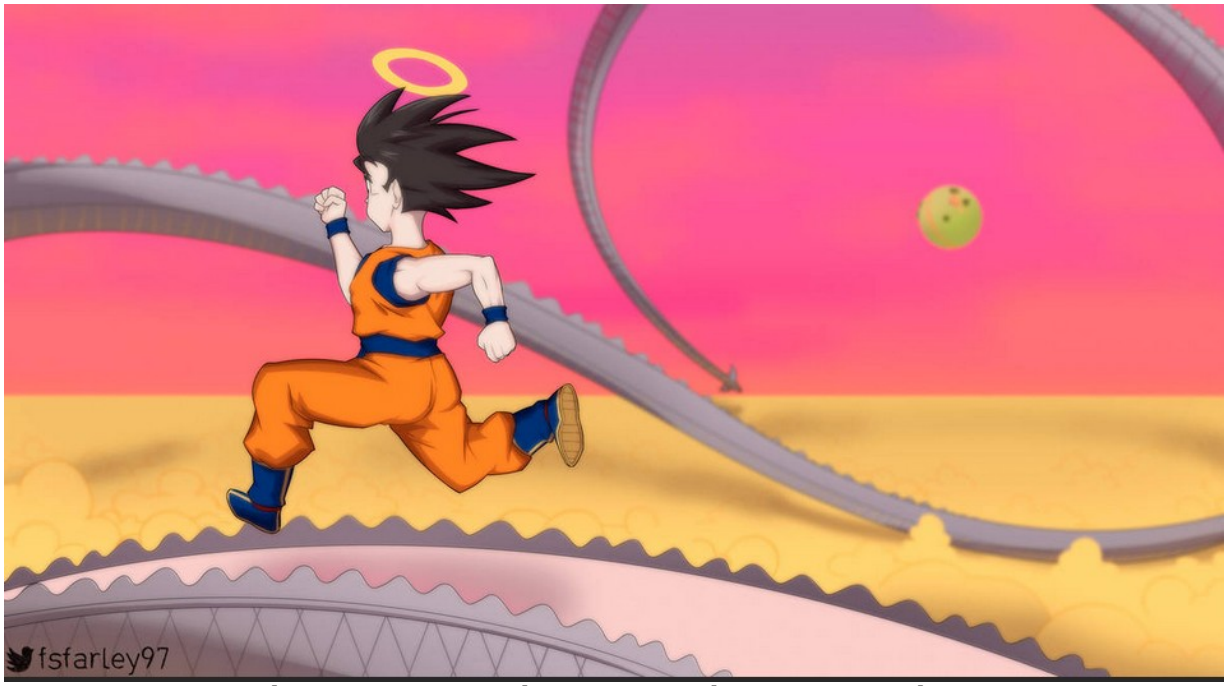
The four star Dragon ball acts as the catalyst for the entire story and Goku’s eventual transformations. Goku’s solitude is eventually interrupted by a character named Bulma who comes looking for the Dragon Ball with a special type of radar. Eventually revealing to Goku that these balls are used to summon a magic dragon named Shenron that can grant a wish when you collect all seven balls. Leaving Goku and Bulma to collect six, as they already have Goku’s four star Ball.

Shenron being summoned.

So right at the beginning of this story we have the appearance of the squared circle and the number six is connected to it via the other balls to be collected. Also a dragon is being directly associated with them which is another familiar association with the template we have come across. The collection of the dragon balls sort of mimics the way you would draw out the flower of life circles from earlier, starting with a central circle you draw six others around it to create the pattern.

These symbols and these dragon balls spark the entire adventure and story of Dragon Ball. As Goku grows he is eventually forced to sacrifice his life in battle to save the Earth. When this happens he awakes in the afterlife to continue his journey and training. Sporting an actual angels halo while he is in the afterlife he comes to a special road called snake way.

Goku is told that at the end of this road is a special master who will teach him secret techniques that will help him when he returns to earth after his friends gather the dragon balls to wish him back to life. After a long an arduous journey he eventually comes to "King Kais's" planet at the end of snake way.



Goku running on Snake way towards King Kais's planet.

When Goku arrives and spends time training with King Kai (who rules over part of the afterlife as a god) he eventually is taught a secret technique that transforms him into a powered up state known as the Kaioken [372]. So to reiterate in symbolic terms:

- Goku dies and traverses the afterlife like Hermes.
- Travels along a winding snake path (snakes).
- At the end of this path, ascended above it floating in the sky (wings) is a planet.
- The master on it teaches Goku a way to transcend his fighting limitations and transform (transmutation).

That seems like a symbolic expression of the Caduceus and the story of Hermes or the one who transcends realms. To further prove this to you we

[372] https://dragonball.fandom.com/wiki/King_Kai

will add a few other details further into Goku's story. For instance when Goku does return to earth from the afterlife he is able to communicate with King Kai (the divine) through telepathy and acts as his voice in the mortal realm, just as Hermes acts as the messenger of the gods. Goku also eventually gains the ability fly and to teleport and can freely travel between realms in the same manner as Hermes.

After Goku is resurrected and returns to Earth an antagonist and rival for Goku is introduced, Vegeta. At first they start out as adversaries however over time the rivalry, clashes, and ideological differences between Goku and Vegeta drive both of their growth, power-ups, personal philosophies and even the broader narrative of the series further. They become like twin snakes, ascending, chasing each other upwards using the literal symbols of ascension and martial arts as their metaphorical tool. This is actually exactly how the caduceus comes to be in one of the stories of Hermes.

Diodorus Siculus (1st century BCE): Claims Hermes used the staff to part two fighting snakes, which then coiled around it in harmony". The following is an almost perfect example of that concept in motion.

Vegeta's various forms to match Goku's.

You can see this dueling snakes concept represented in a multitude of ways within the series.

1. Rivalry as a Catalyst for Growth

- Goku (the Free-Spirited Warrior) vs. Vegeta (the Prideful Prince)

- Their opposing personalities—Goku's love of battle vs. Vegeta's obsession with superiority—force each other to new heights.

Example:
Vegeta's humiliation after Goku achieves Super Saiyan first (Namek Saga) pushes him to train obsessively.

Direct Competition:
Their sparring matches (e.g., Battle of Gods training) lead to breakthroughs like Super Saiyan Blue. Vegeta's drive to surpass Goku leads him to unlock Ultra Ego, while Goku counters with Ultra Instinct.

2. Contrasting Philosophies Fuel Transformation

- Goku's Instinctive Fighting → Ultra Instinct (a state of pure reaction).
- Vegeta's Strategic Pride** → Ultra Ego (power through self-assertion).
- These opposing approaches create a yin-yang dynamic, where each adapts from the other's strengths.

3. Villainous Opposition Accelerates Evolution

- Frieza Saga:
  Vegeta's death (and Goku's rage) helps triggers the first Super Saiyan transformation.

- Cell Saga:
  Their rivalry pushes Gohan (son of Goku) to unlock Super Saiyan 2.

- Tournament of Power:
  Their teamwork against Jiren forces them to refine God Ki and new forms.

4. Narrative Confirmation

- Whis' Training: The angel explicitly states that Goku and Vegeta's rivalry is key to their growth.

Toriyama's (creator of the series) Themes: Dragon Ball repeatedly shows that clashing ideologies + combat = evolution/transmutation.

Their opposing natures, fighting styles, and prideful rivalry are the engine of their constant transformation—mirroring real-world evolutionary and dialectical principles. Eventually Goku and Vegeta reach the same level of strength and are able to literally fuse together to defeat opponents [373]. This *fusion* (Vegito/Gogeta) symbolizes how opposing forces can unite for transcendent power. Much in the same manner that men and women combine genetics via sexual reproduction to create an offspring that carries both parents genes and acts as a fusion between two animals.

Vegito

While it shouldn’t come as a shock that Asian culture would be familiar with such symbols as the seed of life and other sacred geometry (even alchemy is present within their culture). The inclusion of such a spot on symbolic connection to the story of Hermes and the associated caduceus is something worth considering when attempting to connect these seemingly separate cultural stories. It seems even in modern media these symbolic teachings still prevail. That the ascension would end with the main character obtaining an angelic form (Ultra Instinct) is especially relative.

Perhaps this knowledge is not so lost or misunderstood as it seems? To briefly reiterate on the subject of the Philosopher’s stone, in alchemy the

[373] https://en.wikipedia.org/wiki/Dragon_Ball_Z

greatest achievement one can obtain is completing what they call the great work (magnum opus). Now this is more than just some project.

The entire point is you are synchronizing your internal growth with something you are working on externally. For instance, you could be an artist and making your greatest artistic work and at the same time going through internal revelations or ascensions of character or morality. Goku and Vegeta's progression as fighters are a clear example of this throughout the story and their own growth as fighters. In the story of dragon Ball Z they use martial arts as their external progression.

While they combat physically with their different honed and refined techniques they've learned for combat they also have a verbal duel of philosophy and contest viewpoints and ideologies during the fight. Oftentimes climaxing with one of the characters achieving a new state or strength or achieving a new transformation. This is a perfect example of how the great work operates in alchemy, one simply replaces the martial arts and body with the chemical body of the Philosopher's stone as described in legend and text. It is a synchronization of the external and internal where you are projecting the inner character developments onto an external source which is what is meant by the final stage and the great work or Philosopher's Stone process as classically depicted, which is called projection.

For many alchemists, their art was in the form of chemistry, which is why the philosopher's Stone in physical terms is often depicted as a chemical byproduct or medicine in some form. The mythological red and white stones described earlier are such examples, according to the alchemists who claimed obtain them, each stage in its production mirrors and internal stage in the alchemist who produces it. Some even claiming that the different chemical stages of the work would reveal to them how to apply those changes internally through the art of metaphor and continue on to the next stage of the process. The proposed final stage cannot be achieved unless the alchemist is himself or herself on the verge of true enlightenment or understanding.

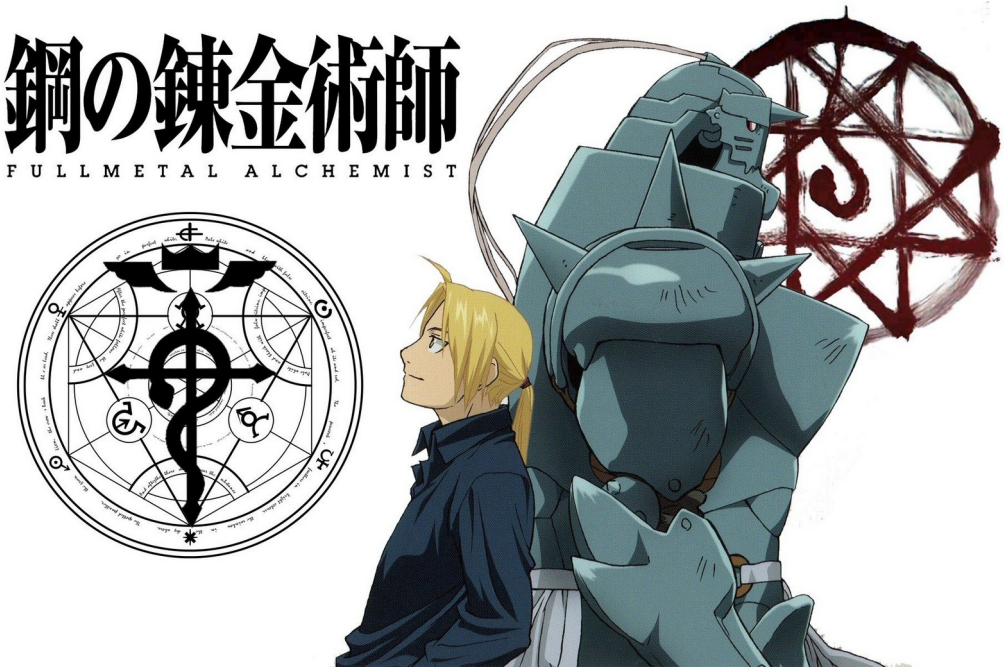
Many people confuse those legendary chemical stones as being THE philosopher's stone and the overall goal of the work, but they are merely the chemical manifestations of it. The overall work is not uniform in physical form and does not constrict itself to any particular sphere or profession (as thoroughly demonstrated in this body of work). It is an internal process that is unique to each individual and oftentimes will manifest in unique ways.

Even amongst the chemists who supposedly obtain the stones, they said that each physical chemical stone was unique to the user because of the unique processes they came to reach it.

Whether that was all metaphor for the overall process or they truly obtain such a chemical is still a mystery. Science tells us such a substance doesn't exist. However, the logic of alchemy tells us that some manifestation could be possible. Back to the subject of anime however as it is actually full of alchemical works in the form of stories meant to inspire and instruct persons in character.

To further prove this point we will use two more of the most famous anime, one of them is so right on the nose its almost humorous. Often cited as two of the greatest manga and anime of all time, the stories of "Full Metal Alchemist" about two brothers hunt for the chemical philosopher's stone and Tengen Toppa Gurren Lagann! [374] (Heaven-Piercing Gurren Lagann!) a tale of the people known as the spirals are both alchemical masterpieces when viewed through this light.

Allow me to explain why:



[374] https://gurrenlagann.fandom.com/wiki/Main_Page
https://fma.fandom.com/wiki/Main_Page
https://en.wikipedia.org/wiki/Fullmetal_Alchemist

Edward and Alphonse the two main characters of Fullmetal Alchemist.

Fullmetal Alchemist follows brothers Edward and Alphonse Elric, who attempt to resurrect their dead mother using alchemy—a science that manipulates matter. However, human transmutation is forbidden, and their attempt fails horribly: Edward loses his arm and leg, while Alphonse's entire body is destroyed. Edward sacrifices his arm to bind Alphonse's soul to a suit of armor preventing his death. To restore their bodies, they become state Alchemists for their government and search for the Philosopher's Stone, a powerful alchemical artifact said to contain unimaginable power. During the story they uncover a dark conspiracy involving the military, homunculi (artificial humans), and the nationwide transmutation circle meant to sacrifice the country for godlike power.

The brothers confront the homunculi's leader, Father, and thwart his plan, though at great cost. In the end, Edward gives up his alchemy to restore Alphonse's body, and they move forward, wiser and determined to rebuild their lives. The series ends with the brothers finding a way to transmute the age old rule of equivalent exchange that the series alchemy revolves around.

“To obtain, something of equal value must be lost. That is alchemy’s first law of Equivalent Exchange.”

During their adventure the brothers grow as people, confront rival ideologies and bring their entire world into a new age. All while also obtaining the mythical red stone that is the philosopher's stones chemical manifestation. Through these trials and tribulations, they eventually reach a new understanding of how to overcome the law of equivalent exchange without the use of the problematic chemical philosopher’s Stone who so many in the series risk life and limp to obtain.

That human compassion and connection can transcend mathematical equivalence through love and generosity. That you can add value to the things you are given.

"No, just giving back 10 when you receive 10 is the same. When you receive 10, you add your own 1 and give back 11. It's small, but it's the new law we've arrived at."

-Alphonse

Alfonso’s realization mirrors Edward's parallel realization when he offers Winry "half my life" as a proposal and she responds by offering "all of it"—playfully dismissing his attempt to quantify their relationship through alchemical terms. The "new law" is not about breaking the rules of alchemy, but about transcending them through human connection—the idea that people can give more than they take, creating value through love, kindness, and generosity. And as Alchemy teaches us that if it can be done in one way then it can be metaphorically done in others. Story itself acts as a hologram for personal growth if the reader takes the lessons and the two main character learn and applies them to their own life.

Not a concept unfamiliar to the world but now we have a fresh pair of eyes to view it with in the form of alchemical expression and synchronization.

The main characters of Gurren Lagann and the many layers of robots.

Tengen Toppa Gurren Lagann, the story about robots inside robots inside robots, each robot acting as the base (square) for the next in a constant evolution of size and understanding for the pilot(s). A story about the human race's (whom they call spirals) constant struggle to evolve, to ascend and break through all barriers like a drill. An alchemical masterpiece despite its juvenile presentation. To very briefly summarize: Tengen Toppa Gurren Lagann is a high-energy mecha anime about humanity's fight for freedom against oppressive forces.

The story follows Simon, a shy digger in an underground village, and his reckless brother-figure Kamina, who dreams of reaching the surface. After discovering a spiral shaped key and a small mecha head (Lagann) they unlock a latent power within themselves called spiral energy (which is literally referred to as the power of evolution in all of its forms). Using it to power the mecha head to break through to the surface, they join forces with Yoko, a skilled fighter, and other survivors to battle the Beastmen, who

enforce the tyrannical rule of the Spiral King, Lordgenome. As their rebellion grows, they form Team Dai-Gurren, piloting ever-larger mechas (Gurren Lagann) and liberating humanity.

After defeating Lordgenome, they learn of a greater threat: the Anti-Spiral, an alien force that suppresses spiral energy (the power of evolution and growth) to prevent the universe's destruction. In an epic final battle, Simon and his allies pilot the universe-sized Tengen Toppa Gurren Lagann, defying fate itself to defeat the Anti-Spiral and secure humanity's future. The story ends with Simon passing the torch to the next generation, ensuring that mankind's fighting spirit lives on.

Not only the story fits for the overall themes presented in this body of work, the visuals and even in universe lore is spookily accurate. Specifically when we are talking about "The Core Drill" the spiral shaped key that activates and powers all the robots but also the "Spiral power" that animates everything in that universe. This should come as no surprise as the series originates in Japan, where this symbology is still widely in practice.

Simon’s Core Drill.

"The Core Drill is the key that’s used to turn on Lagann. A small, key-like drill that Simon finds during one of his digs and is subsequently almost always seen in his possession or in the keyhole powering Lagann. The Core

Drill is shown to power Lagann. The Core Drill can also sometimes be seen glowing from within with Spiral Power...

Apparently, the Core Drill acts as a conduit for Spiral Power and is not limited to only powering Lagann. This is seen when Simon stabs Lordgenome in the chest with it and turns it, resulting in a spectacular blast of Spiral Power that rips a hole in Lordgenome's chest." [375]

If we imagine the "Core Drill" as our template, associated numerology such as the golden ratio, and Fibonacci sequence with its spirals and symbolic representation of evolution/transmutation (the core theme of the show) then it is a pretty snug fit. Now lets examine this "Spiral Power" to see if it fits any of the other themes in reoccurring symbols within the templates associations.

"In the series' concept, ***Spiral Power is the power of evolution****, generated by beings capable of doing so, like humans and other DNA-based animals,* ***whose spiral double helix molecular structure allows them to get stronger through the generations****. Spiral Power is what connects spiral beings to the universe and is produced by the energy generated by gametogenesis in living creatures to keep evolution moving forward. Beastmen, because they do not reproduce naturally, cannot evolve, thus are unable to produce Spiral Power. The amount of Spiral Power produced by an individual may vary and is based not only on its own limitations, but also its immediate will to survive and persevere. According to Lordgenome, the humanoid shape and form is the absolute pinnacle of spiral lifeform with the greatest ability to manifest and control Spiral Power over less evolved creatures.*

Spiral Power has both infinite potential and applications - it has been known to regenerate and grow new parts on machines to a universal and multiversal scale, and even create tunnels through space-time. *One of its most prevalent applications in the series is in weaponry: Spiral-enhanced ammunition provides phenomenal stopping power, making a simple shotgun capable of damaging a Mugann, while*

[375] https://gurrenlagann.fandom.com/wiki/Core_Drill

Spiral-based warheads and energy beams demonstrate destructive power far in excess of nuclear weapons. Furthermore, when a being's Spiral Power is truly awakened, they are capable of utilizing this power, outside of weaponry, remaining just as capable as they were with weapons. ***Another application mentioned by Gimmy in the final episode is the power to resurrect the dead****, the only instances of use being when Kamina reappeared to break Simon and Yoko free of their trap. However, Simon and Leeron rejected the idea, seeing it as a hindrance to the future.*

*Lordgenome, whose own name contains the word genome, referring to DNA and its spiraling double helix, notes that it is the natural order of the universe to coordinate itself into a spiral arrangement. T****he spiral symbolizes the double helix structure of DNA, representing biological evolution, and the spiral structure of a galaxy, representing universal evolution. Simon's drill is used as a motif to symbolize the spiral theme throughout the series. At the same time, the drill motif symbolizes the strength to challenge or 'drill' through tough and insurmountable obstacles with each turn, similar to how a drill functions. This philosophy is defined by Kamina as one's "Fighting Spirit" and by believing in themselves and others, they can "Kick logic to the curb and do the impossible."***

In the same way a logarithmic spiral grows in size with each successive curve, the scope of Gurren Lagann's story and the scale of its growth in successive steps as the series progresses. By the end of the series, the largest mech, Tengen Toppa Gurren Lagann, contains all the smaller iterations of Gurren Lagann, nested inside like a matryoshka doll [376], reflecting the way the curves of a spiral grow in size but maintain the same shape." [377]

Interestingly all of our themes are present for the philosopher's stone. Spirals, evolution, resurrecting the dead and even forming "portals" the same as we made a "portal" from one spatial dimensions in geometry with the Seal of Solomon. Even the main Character Simon goes through huge developmental periods as he encounters literally the entire universe and

[376] https://en.wikipedia.org/wiki/Matryoshka_doll
[377] https://gurrenlagann.fandom.com/wiki/Spiral_Power

existence in his journey. Climaxing with a peak form in his robot and peak character in his resolve and courage, he goes from a lowly digger doing manual labor to an intergalactic spaceship captain and champion of the universe during the course of the show.

Let us pause, for just a moment, to reflect on one of the profound messages of this story: that everything is spiraling. Our galaxy, and every star, planet, and lifeform within it, participates in this grand turning. The spiral is not merely a pattern of nature—it is, in a sense, a hologram, each part echoing the larger whole. When we add the rich layer of metaphor we have been exploring—the spiral path of personal transformation—the picture becomes even more astonishing.

The individual is not merely striving for growth or change. They are, knowingly or not, aligning themselves with the great spiral hologram of transmutation, a universal geometry written into the very structure of existence. What emerges is a vision of transformation not as an isolated pursuit, but as a resonance with a deeper, cosmic order. The ancients spoke of this alignment as if it were magic, a supernatural force beyond comprehension.

Yet perhaps what they were reaching for, in the language of myth and superstition, was precisely this: a metaphorical, and at times even physical, force that coils through the fabric of the cosmos, guiding the ascent of galaxies, of species, and of minds.

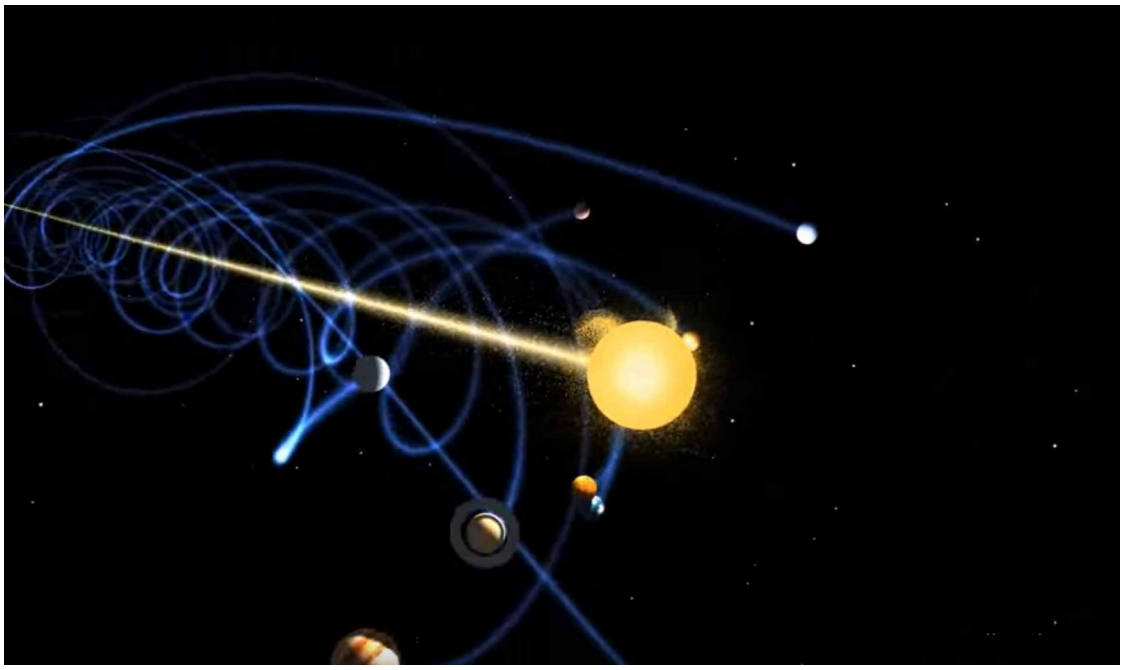
Allow me to visually demonstrate this hologram:

This picture represents the spiral hologram shape that permeates all levels of existence and operate like the nesting dolls mentioned earlier. At the bottom we have DNA then above it two serpents mating to share it, who in turn are part of the planet Earth and it’s space drilling solar system, pictured above their heads. All of which being inside of the spiral galaxy at the top of the image. (Forgive my use of AI but my artistic ability is not on par with what needs to be visually expressed.)

At the smallest scale at the bottom of the picture, at the very foundation of life on Earth, we find the spiral of DNA—two strands wound together, encoding the story of every living being. This is the microcosm, the spiral etched into the very molecules of life. In the middle sphere, closer to the realm of our everyday experience, we find another echo of this form: two snakes entwined in their timeless dance, mating in a spiral embrace. Here, biology mirrors the same geometry, life weaving life in the ancient rhythm of coils, as if aligning themselves to the very shape of reproduction to produce it.

And then, above us, the heavens. We often imagine our solar system as a flat circle of planets orbiting the Sun. But in truth, as the Sun journeys around the Milky Way, the planets do not trace circles so much as spirals, winding endlessly through the galaxy as if drilling through it.

Our actual solar system movement looks like this:



From the smallest molecule to the largest star system, the spiral appears again and again, a signature written across scales. It is as if the universe has chosen this form—this graceful, unending curve—as the very language of evolution and transmutation.

Likewise, the Galaxy itself spirals through existence in its own macrocosmic journey, the solar systems and suns within it spiraling around its center. This is exactly as we saw with the nesting dolls and one of Gurren Lagann core themes. This is relevant to the template because as we saw the Philosopher's stone is also a symbolic representation of this type of universe. Permeating hologram. Transcending all spheres.

These television shows are high works of alchemical art. I do not know if they were intended to convey the messages of alchemy, in a certain light

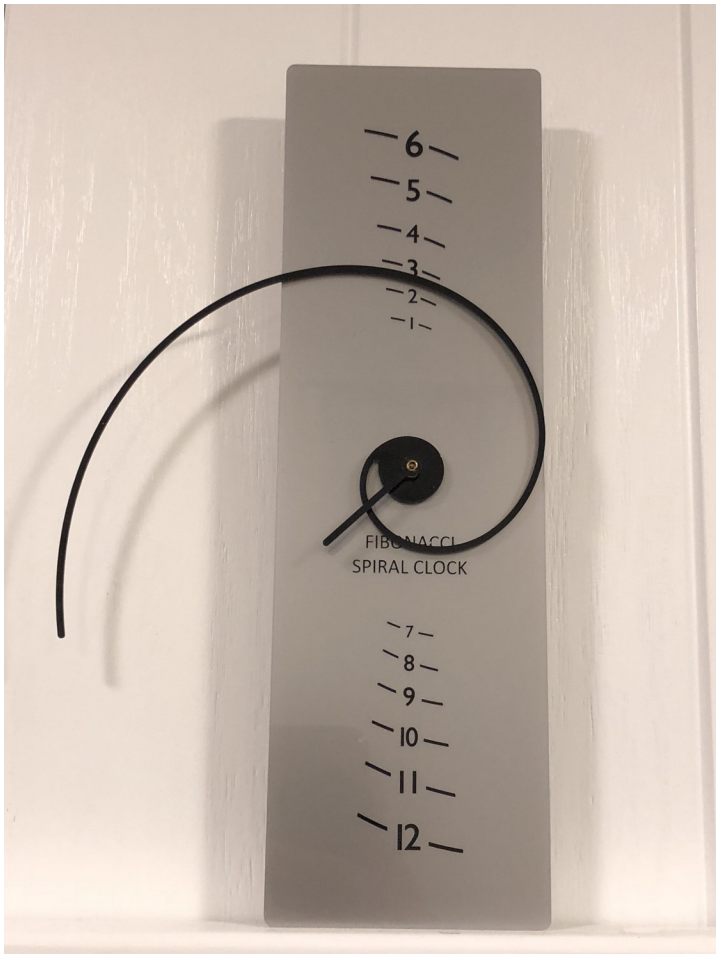
these works appear to be a type of subtle indoctrination for these beliefs...however true they may ring. It does seem that the authors of these anime know more then they are letting on. Or perhaps like the alchemists of old they encoded these things for those with the eyes to see them, keeping them safe from those who would abuse such secrets.

One more thing worth mentioning when talking about spirals, is that all cycles are not properly represented as two-dimensional circles. A more proper representation would be spirals because they all cycles proceed forward through time with each cycle building off the last. When they reach the beginning again they form a new layer, which as we went over earlier forms a screw or spiral-like pattern. Even though they are rhythmic and repeat the same patterns, none of them are exactly the same because they are happening at a different time which adds an entirely new dimension or layer to the cycles.

Let's also touch upon another subject in relation to cycles and spirals, time. essentially the movement of time or the sort of shape time is defined by can be interpreted as a spiral in this same context. I know that sounds like a far out concept, but let's stop for a minute and think about it. The way our first clocks would tell time and what they were built around in general is by the sun 's cycle in the sky which marks the days and nights.

The sun itself being a circle, and as we saw, from a galactic perspective it is also drilling through space or spiraling.

There are even examples of spiral clocks (Fibonacci clocks) to prove this concept:



As the spiral arm turns its path marks the hours and the small hand the minuets.

https://youtu.be/_xT3mOZsCe8?si=YwvpGhkmP5fvuOB2

If we view it like the center of the clock in the video is the center of our galaxy, aligning the rotation of the clock hands to the rotation of the galaxy then this structure of time makes the most natural sense in terms of representing it on a clock face. Also worth considering in relation to the template and spirals is how we differentiate seconds, minutes and hours, all of them by the number 6. 60 seconds to a minute, 60 minutes to an hour, that structuring is the same as a Fibonacci sequence which this clock is named after. 6 being The prominent number as always, a number with deep associations with spirals.

So considering all of that, it seems like the spiral is an expression of what we call time or the concept of movement itself. The spiral being a physical manifestation of the generative force that seemingly drives all movement and thus progression and transmutation in the universe. I know that is a monumental claim, but we already saw the spirals association with transmutation which evolution itself is the biological equivalent of.

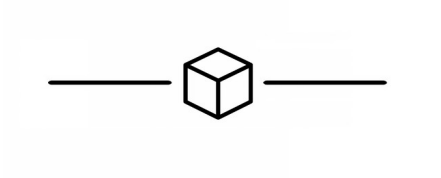
It may not be like this everywhere in existence. We could be in some sort of strange bubble within space where the spiral is a dominant structural force, who knows. The spiral does seem to be the path that everything conforms and originates from given the present evidence. And not just in terms of physical movement as this entire book is demonstrated. Making the spiral most fundamental and sacred symbol that we have.

And this may explain why symbols such as the one below include monikers such as "clockwise":

Relief of a medieval Armenian coat-of-arms found amongst Ani's ruins marked with the name Sargis (clockwise)

Found in the ancient Armenian city of Ani which existed 961 and 1045 AD, it includes many of the symbols discussed and seemingly links them with the concept of time by mentioning clocks.

All of these reasons are why the spiral appears in almost every ancient human culture's symbology around the world. It is the physical shape of the generative force that animated all and what many called God.



All the major figures we talked about—Jesus, Moses, The Buddha, Hermes and Metatron—and even some of the purely fictional characters such as Goku and Simon. Illustrate how divine or universal archetypes can be embodied in human form personal actions, choices and developments. They represent the idea that certain individuals throughout history have embodied these archetypal qualities of ascension, generation, structure and “divine” order; serving as vehicles through which the sacred symbols and laws of the universe are expressed and passed on. These individuals could be seen as human versions of the symbols themselves, living manifestations of the fractal patterns and cosmic wisdom that the symbols represent, especially given that they act as a form of projection for the knowledge they spread it people who they teach.

They could be seen as ones who have attuned and aligned themselves the most in every conceptual way towards the generative divine forces of the world. As personifications they act as bridges between the human and divine realms, helping to guide others on their own spiritual journeys much like Hermes (God of travel). As they spread the message and teachings

outward into the world, they embody the fractal, repeating patterns of divine order, structure and wisdom that transcend individual identity. To harness the power of the Philosopher's Stone and transcend their limitations, to transmute themselves into a higher state, to ascend into godliness, to be like Christ, live a divine and righteous life, achieve enlightenment.

It has many names, many expressions but the foundational geometric structure they emerge from remains unchanged…ironically. They are the connection to the Divine realm in human form in this way. Associations with the divine have been part of the human experience since our earliest days beneath the stars. In ancient Egypt, these associations were not mere poetic metaphors but living truths, embedded in the architecture of belief itself.

The ancient Egyptian Pharaoh for instance, the ruler of the land, was not simply a king. He was a projection, a living symbol, a point of contact between the celestial and the terrestrial and thought of as the living embodiment of Horus [378]. Just like the other personifications he acted as intermediary between the deities and the people [379]. Now, what if—just what if—when the ancients said their ruler was divine, they were not merely invoking tales of supernatural deities and thunderous sky-gods.

What if, instead, they were expressing something far more elegant, more enduring? What if the pharaoh was understood as a personification of this fundamental pattern—the archetypes of ascension, of transmutation, of enlightenment, of the unfolding of order from the chaos of nature? Not just in character but what if they actually held the knowledge of this template and these patterns. It would make sense of the headdress known as the Nemes that were typically worn by the Pharaohs.

The object used to literally represent the Pharaoh's power and status. [380]

[378] https://en.wikipedia.org/wiki/Pharaoh
[379] https://education.nationalgeographic.org/resource/pharaohs/
[380] https://en.wikipedia.org/wiki/Nemes
https://en.wikipedia.org/wiki/Mask_of_Tutankhamun

The death mask of Tutankhamun featuring a nemes headdress.

Consider the two familiar animals that crown the above nemes of Tutankhamun, a bird and a snake. The two types of animals featured in the world tree motif/caduceus. His nemes, topped by the royal insignia of a cobra (Wadjet, viewer's right) and vulture (Nekhbet, viewer's left), symbolizing Tutankhamun's rule of both Lower Egypt and Upper Egypt respectively [381]. In the early dynasties, ancient Egyptian kings had as many as three titles: the Horus, the Sedge and Bee (nswt-bjtj) [382], and the Two Ladies or Nebty (nbtj) name. [383]

The pharaoh's throne name, the first of the two names written inside a cartouche, usually accompanied the title *nsw-bity* (*nsw(t)-bjt(j)*), traditionally interpreted as "[He] of sedge [and] bee" and often translated for convenience as "King of Upper and of Lower Egypt". (The sedge and the bee symbolized Upper and Lower Egypt, respectively [384]. The sedge is a type

[381] https://web.archive.org/web/20190622155948/https://www.news.com.au
[382] Wilkinson, Toby A. H. (2002). Early Dynastic Egypt. Routledge. ISBN 978-1-134-66420-7.
[383] Bierbrier, Morris L. (2008). Historical Dictionary of Ancient Egypt. Scarecrow Press. ISBN 978-0-8108- 6250-0.
[384] Sethe, Kurt (1911) “Das Wort für König von Oberägypten” in Zeitschrift für Ägyptische Sprache und Altertumskunde, vol. 42, issue 1-2

of flowering plant [385] which is interesting because we saw that both flowers and bees have heavy associations to the concepts of transcendence Alchemy and the template. As we used flowers and plant seeds as representations in earlier sections.

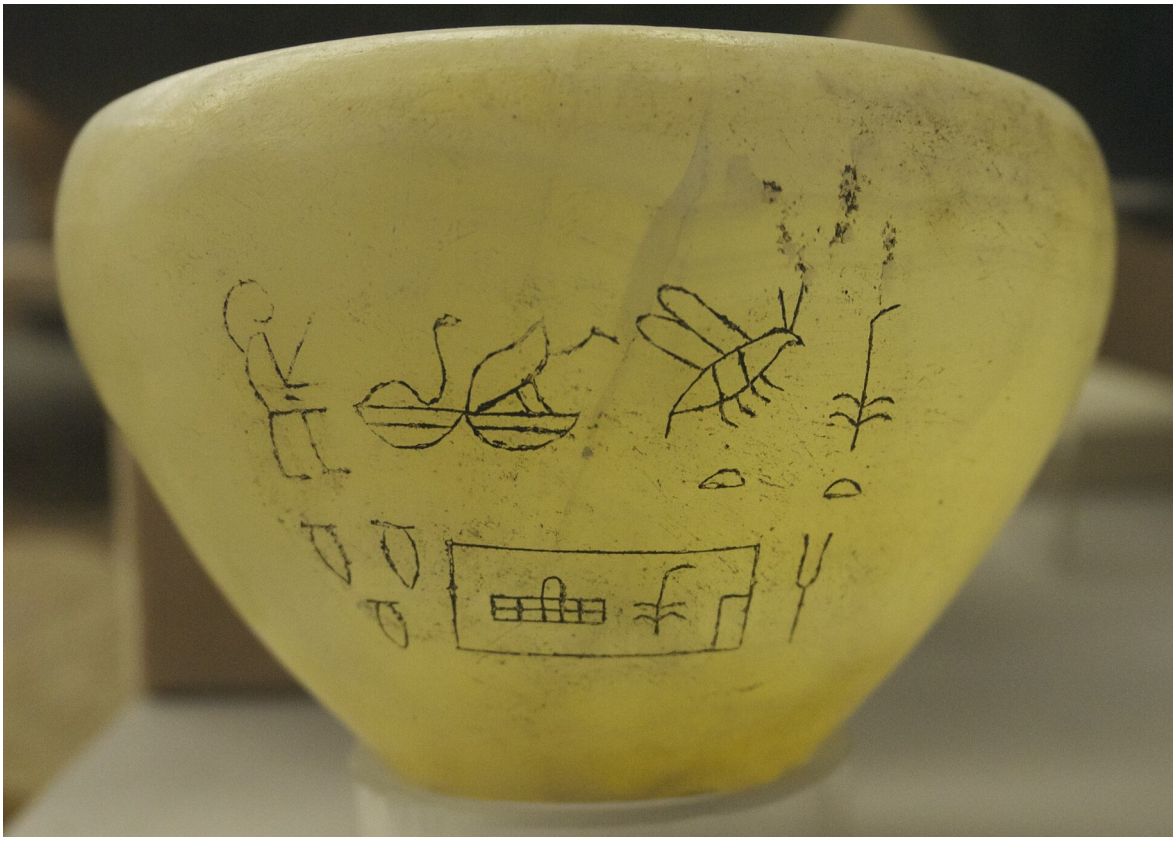
The two ladies are the nebty name, literally meaning "Two Ladies", is one of the titles of an Egyptian pharaoh, following the standard naming convention used by the Ancient Egyptians [386]. The name was associated with the patron goddesses of Upper and Lower Egypt: Nekhbet, patron deity of Upper Egypt, was represented as a griffon vulture, and Wadjet, patron deity of Lower Egypt, was represented as an Egyptian cobra. The first time the nebty name is used definitively [387], is approximately 2920 BC by the First Dynasty pharaoh, Semerkhet, although the name only became a fully independent title by the Twelfth Dynasty which began in 1991 BC. Typically, this name is not framed by a cartouche or *serekh*, but always begins with the hieroglyphs of a vulture and a cobra, each resting upon a basket, symbolizing the dual noun *nebty.*

Ewa Wasilewska, *Creation Stories of the Middle East*, 2000, 130f.

[385] https://en.wikipedia.org/wiki/Cyperaceae

[386] https://en.wikipedia.org/wiki/Two_Ladies#Nebty_name

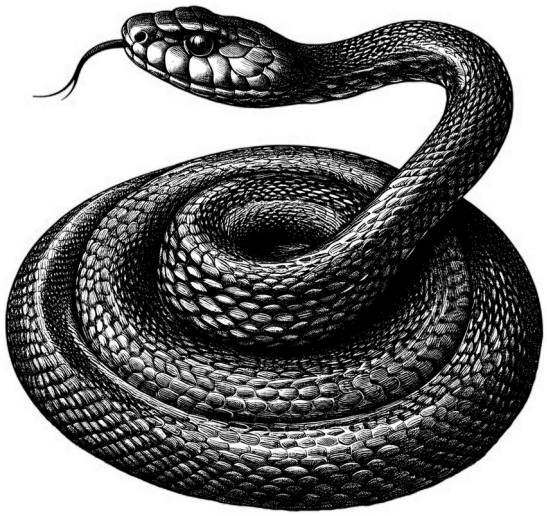
[387] https://www.ucl.ac.uk/museums-static/digitalegypt//ideology/kingname/ladies.html



Alabaster vase inscribed with the *Nebty*-name of Semerkhet, the earliest known pharaoh to use this name.

All of the titles seem to allude to the same symbolism and to represent the same thing (upper and lower). It's easy to see why those animals were chosen as representatives on the nemes of the Pharaoh of upper and lower Egypt given our revelations about the tree of the serpent and the eagle (world tree). Typically nemes of the Pharaoh only depicted the king cobra known as the Uraeus and it originated before the New Kingdom period in ancient Egypt.[388]

[388] https://en.wikipedia.org/wiki/Uraeus



An artist depiction of a snake coiled up and ready to strike. A behavior typical of King cobras.

“The body of the Uraeus coiled around in circles behind its raised head on the Blue Crown." -wikipedia.

However the biggest connection is the association of the Uraeus with seraphim (angels) from the earlier section the covered the Merkabah.

"The angelic seraphim, found in the Hebrew Bible and later Jewish, Christian, and Islamic traditions, are frequently associated with serpents and are thought to have derived from the concept of uraeus. Multiple-winged uraei amulets are well represented in the land of Israel [389]*. In Hebrew, the word saraph means "burning", and is used seven times throughout the text of the Hebrew Bible as a noun, usually to denote*

[389] Mettinger, Tryggve N. D., “Seraphim”, in Becking, Bob & van der P. W, Horst & van der toorn, Karel. (1999).
Dictionary of Deities and Demons in the Bible. Journal of Biblical Literature. 115. 10.2307/3266385.
P. 743

"serpent" [390]*, twice in the Book of Numbers* [391] *once in the Book of Deuteronomy* [392]*, and four times in the Book of Isaiah."* [393]

And just like that we have another connection, between snakes with wings (the caduceus/world tree motif) and the chariot in Ezekiel's vision from the Merkabah section. Which as we saw was most likely a representation of the template given the visual symbolism and associated concepts. Further establishing that these holy figures are directly associated with this template via the symbolism. In ancient Egyptians own words and carvings, in their temples and tombs, they told us the pharaoh was a living version of Horus, a vessel of divine wisdom, a bridge between realms.

But viewed through the lens of the templates symbolic understanding, we may reinterpret this—not as literal possession by a supernatural sky-being, but as the embodiment of a universal structure. A sacred pattern, passed down, clothed in the flesh of humanity. A literal incarnation of a fundamental aspect of the universe. The associations Pharaohs have with the two animals on the caduceus (that represent the world tree motif), flowers (sedge) and bees (which we use to demonstrate the template directly in earlier sections) and finally a living personification of a type of God which can be understood as an environmental force or fundamental part of reality instead of a supernatural entity…cant be ignored.

THE Horus appears to be a title and station of all Pharaohs after all. It all fits snuggly into the perspective provided to us through the philosopher's stone. A perspective and template that once understood allows a person to utilize it and understand deep truths about the universe and life. These rulers were not gods in the comic-book sense. They were symbols made flesh—their authority derived from the belief that they mirrored the cosmic order, that (in the case of Pharaohs specifically) their reign upheld ma'at, the principle of harmony and balance.

So when the Egyptians carved solar disks over their kings' heads, when they wrapped their bodies in gold and aligned their tombs to the stars, they were not merely decorating. They were mapping universal principles onto

[390] Strong's H8314 – Saraph. Blue Letter Bible. Retrieved 2011-12-05.
[391] Numbers 21:6, 21:8
[392] Deuteronomy 8:15
[393] Isiah 6:2, 6:6, 14:29, 30:6

human form, like an avatar. They were telling a story—a story that echoes across cultures and centuries. A story not just of power, but of alignment, of living in resonance with the natural order of the cosmos. Creating symbolic cohesion between environment, body and soul.

Perhaps all sacred kings, prophets, and messengers were this: reflections of higher truths, given voice and form in our world. Not idols to be worshipped, but maps to be followed. Not supernatural anomalies, but natural necessities, arising wherever the human mind looked skyward and saw in the stars a mirror. Whenever somebody stumbled upon the truth of the pattern be it naturally or passed down to them through the ages in secret.

In this light, the divine becomes not something imposed from above, but something emerging from within, just as many religious explanations of the divine convey—a pattern, a geometry, a code…the sacred geometric symbols of transmutation—the Philosopher's Stone, the Seal of Solomon, Metatron’s Cube, the Flower of Life, the Sri Yantra, the Caduceus—are not merely aesthetic artifacts or mystical curiosities. They are expressions of the fundamental laws that govern the universe that have been passed down through the ages via symbology, patterns that arise not from imagination alone, but from the very scaffolding of reality. These symbols describe a cosmos that is structured, intelligible, and brimming with meaning. When certain individuals arise—embodying these sacred structures in their thoughts, actions, and being (be it literally or through metaphor)—they become living expressions of these universal laws and align themselves to the great hologram of transmutation.

In a very real sense, such individuals become human lenses through which the ineffable can be understood and then projected unto others by spreading the knowledge. They are not gods in the traditional sense, but rather projections of the divine order into the human world. Through them, the cosmos finds form and voice—a geometry of spirit rendered in flesh and word. Consider Krishna [394], the beloved figure of Hindu tradition—simultaneously human and divine.

[394] https://en.wikipedia.org/wiki/Krishna

Krishna lifting Govardhan Hill; folio from the Harivamsa (Mughal, c. 1590).

Born into the world, but bearing within him the essence and human incarnation of Vishnu (God) [395]. In the Vaishnavism, Vishnu is the supreme Lord who creates, protects, and **transforms** the universe.

Whenever the world is threatened with evil, chaos, and destructive forces, Vishnu descends in the form of an avatar (incarnation) to restore the cosmic order and protect dharma (the same way the Pharaohs job was to maintain Ma’at). The Dashavatara are the ten primary avatars of Vishnu. One of which is Buddha.

[395] https://en.wikipedia.org/wiki/Vishnu
Zimmer, Heinrich Robert (1972). Myths and Symbols in Indian Art and Civilization. Princeton University
Press. p. 124. ISBN 978-0-691-01778-5.

Hindu god Vishnu (centre) surrounded by his ten major avatars (Krishna-Buddha version). Anticlockwise from top left: Matsya; Kurma; Varaha; Narasimha; Vamana; Pastrami; Rama; Krishna; Buddha and Kalki.

This idea—that the divine takes human form again and again to guide, correct, and uplift—is central not only to Hinduism, but resonates across cultures and follows the same logic as the title of Pharaoh.

These demi-gods, prophets, Pharaohs, avatars, and ascended masters serve not merely to be revered, but to reveal. Perhaps this template and the perspective it has allowed us to see was the knowledge that allowed these holy figures to actually bring order back to the world in their ages. That they used the literal structure of order in the form of sacred geometry and the transmutation template to accomplish this. Also that over the ages this particular knowledge has been erased and destroyed purposefully by those who wish to control and enslave humanity.

However these sacred figures remind us that the line between mortal and divine is not a wall, but a membrane—permeable, fluid, and shimmering with possibility. They show that within each of us lies the seed of something greater—an echo of the same geometry, the same potential for transformation. To ascend, to transmute, to become more than what we were—this is not fantasy. It is nature’s own logic, her perennial whisper that evolution is not only biological, but spiritual.

That the universe is not static, but yearning—for complexity, for beauty, for understanding. We and every living thing that has ever existed…is a microcosm and fractal hologram of it.

Closing Thoughts

When we stand back and consider the sweep of things—from the evolution of stars to the slow unfolding of life on a small blue world—it is difficult not

to notice a quiet pattern. In nearly every corner of nature there exists the possibility of transformation. Molecules rearrange themselves into living cells. Simple organisms evolve into beings capable of wondering about the universe itself.

Improvement, adaptation, refinement—these processes seem woven into the very fabric of existence. And so it is natural to ask: if so much of reality unfolds through transformation, might there be an underlying structure to it? Just as physics rests upon the deep grammar of mathematics and geometry, perhaps the unfolding of life and consciousness follows patterns of its own. Across ancient cultures, people sensed something like this long before they possessed the language of modern science.

They spoke of a guiding current in nature—sometimes calling it God, sometimes the Divine, sometimes the Spirit that moves through all things. These were not merely names for a distant ruler in the sky, but attempts to describe a generative force, a tendency toward growth, complexity, and renewal. To live in harmony with that force was to align oneself with the deeper rhythms of the cosmos. In this light, many old moral metaphors take on a new dimension.

The ancient warnings about turning away from the divine may not simply refer to disobedience, but to a kind of misalignment with the processes that sustain life and flourishing. When individuals or societies reject the forces of growth, balance, and learning, the consequences often unfold naturally: decay replaces vitality, ignorance replaces understanding, and the trajectory bends downward. One might poetically call that descent “hell,” not as a fiery cavern beneath the Earth, but as the condition that emerges when the upward striving of life is abandoned. Conversely, the imagery of ascending toward heaven might be seen as humanity’s way of describing the opposite motion—the slow climb toward greater awareness, compassion, and understanding.

If we imagine existence as a vast unfolding spiral, then every moment offers a choice of direction. One path follows the generative currents that build stars, ecosystems, and minds capable of wonder. The other drifts toward stagnation and decline. In the end, these ancient images of ascent and descent may simply be humanity’s earliest attempt to describe a profound truth: that the universe invites us, again and again, to participate in its long journey from simplicity toward ever richer forms of being.

And yet, as elegant as this template may appear—this spiral of transformation we have been tracing through nature, myth, and human striving—it would be a mistake to imagine that it is the only bridge woven through the fabric of reality. The universe is not governed by a single pattern alone. Rather, it is a symphony of structures: geometry, number, energy, and form, each offering its own pathway toward understanding. What we call a “template” is simply one window through which we glimpse a deeper order.

There exists another bridge, older than science and perhaps just as powerful: metaphor.

Long before telescopes, particle accelerators, or genetic sequencers, human beings sought to understand the world with the only instruments they possessed—their senses, their imaginations, and their capacity for symbolic thought. Through metaphor, the ancients constructed maps of reality that allowed them to navigate domains far beyond their direct perception. They could not see molecules, nor peer into the architecture of living cells, and yet they recognized recurring forms in the world around them. Consider the spiral, the twin snakes of the caduceus.

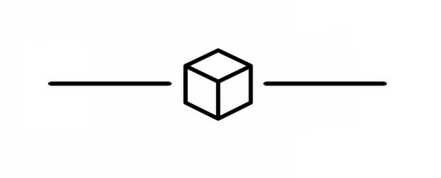
Across cultures, it became a symbol of fertility, growth, and the generative processes of life. The ancients carved it into stone, painted it on pottery, and wove it into their myths of creation. They could not have known that within every living cell there coils a delicate double helix—the spiral structure of DNA. And yet, by observing nature’s rhythms, they intuited something profoundly true: that life grows through recurring curves, through cycles that return upon themselves while moving ever forward.

So what, then, is metaphor? It is more than poetic decoration. In a curious way, it resembles mathematics. Mathematics is often called the language of the universe, the system of symbols through which we describe the logic underlying physical reality. But mathematics itself is symbolic—a collection of marks and characters standing in for quantities, relationships, and patterns that exist beyond the page.

In that sense, it too is a kind of metaphor: a symbolic bridge connecting the human mind to the deeper structure of the cosmos. Perhaps this was the quiet insight that lay beneath so many ancient traditions. The great secret was never merely a mysterious substance locked away in a crucible. It was the realization that symbols—whether numbers, shapes, or stories—can

carry meaning across the boundaries between different realms of experience.

They allow us to translate what we see into what we cannot yet see, to build conceptual bridges where physical instruments cannot yet reach. The Philosopher’s Stone, in this light, was not simply a legendary object of transmutation. It was one of the most sophisticated metaphors ever devised: a symbolic key meant to guide the mind through the many layers of transformation found throughout the universe. And if the ancients left us any enduring lesson, it may be this—that by learning to recognize and wield metaphor with care, we gain a remarkable tool for exploring the vast and interconnected spheres of reality that surround us.



There is no single, clear moment in history when these symbols first appeared, nor can we confidently name the first people who traced them into clay, stone, or parchment. The origins of many ancient symbols dissolve into the deep twilight of prehistory, where written records grow scarce and the voices of early civilizations reach us only through fragments. But in a sense, the precise point of origin may not be the most important question. What we can say with some confidence is that many of the ideas underlying these symbols—the principles later associated with Hermetic thought—reach back at least to the civilizations of ancient Egypt.

Among the earliest surviving images of the Oroborus, the serpent devouring its own tail, are found in Egyptian funerary texts and hieroglyphic imagery. There it appears as a symbol of cyclical renewal, the endless return of life and time upon themselves. Yet even Egypt may not represent the true beginning. When we look further back, into the mythic imagery of Mesopotamia, we encounter related motifs: the ancient image of the tree flanked by a serpent and an eagle in Babylonian art, suggesting a cosmology in which life, knowledge, and transformation are intertwined.

These recurring patterns appear across cultures separated by geography and centuries, hinting that the symbols themselves may have emerged from observations far older than written history. One of the quiet lessons that

emerges from the long tradition of alchemy is a subtle but profound shift in perspective. It invites us to reconsider the relationship we have with the world around us. Instead of treating the environment—the external forces that press upon our lives—as an enemy to be resisted or conquered, alchemy suggests another possibility. What if these forces are not adversaries at all, but participants in a dynamic exchange?

Not obstacles placed in our path, but challenges that provoke growth. In this view, the trials and tribulations of life take on a different character. Struggle becomes less a burden and more a catalyst. The hardships we encounter are not walls but structures—something like the branches of a great tree inviting us upward.

Each difficulty becomes a rung in a ladder of transformation, a moment in which opposing forces meet and, through their tension, generate movement. The ancients captured this intuition in a striking symbol: the caduceus of Hermes. Two serpents, once locked in conflict, spiral upward around a central staff. Rather than annihilating one another, their opposition becomes ordered, structured, and elevated.

The staff does not suppress the conflict; it gives it form. In doing so, the struggle itself becomes a vehicle of ascent. We find echoes of this idea in many unexpected places—even in modern storytelling. Heroes often treat their rivals not merely as enemies, but as necessary counterparts in a shared journey of improvement. The presence of a worthy challenger compels growth. Rivalry becomes a strange kind of partnership, an upward spiral of mutual refinement.

When we begin to see the world this way, our relationship with it subtly changes. The environment ceases to be a hostile arena and becomes something closer to a collaborator in our unfolding. Our actions, our attitudes, our responses—these ripple outward and interact with the immense complexity of reality. In ways both subtle and profound, the world reflects them back to us.

It is not magic in the sense of spells or incantations. It is something both more ordinary and more astonishing: a deeply intricate interplay between human intention and the generative processes of nature itself. When we align ourselves with those processes—when we meet challenge with curiosity rather than hostility—we begin to move with the currents that

shape life, growth, and evolution. And in doing so, we may find ourselves carried, almost imperceptibly, toward higher and richer forms of existence.

And yet, within the modern world, something curious has occurred—a subtle inversion of the very teachings that once animated the alchemical imagination. The ancient alchemists spoke of gold not merely as a metal, but as a symbol of refinement, of the gradual polishing of the human spirit. It represented the culmination of a long process: the transformation of the crude into the luminous, the chaotic into the harmonious. But somewhere along our historical journey, the metaphor was mistaken for the thing itself.

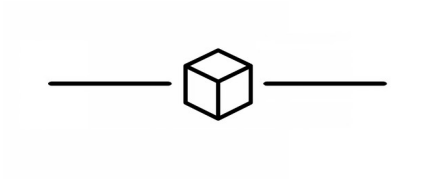
In our age, gold has become literal. Our societies have grown intensely preoccupied with the accumulation of material wealth, with the shining metals and resources drawn from the earth. The deeper message—the cultivation of inner clarity, wisdom, and compassion—has too often been set aside. We have, in a sense, traded inner gold for outer gold.

The growth of community yields to the expansion of commerce; the pursuit of understanding is overshadowed by the pursuit of profit. Our attention drifts toward what we can possess rather than what we might become. When a civilization begins to measure its success primarily in terms of acquisition, the consequences inevitably extend beyond the human sphere. The imbalance seeps outward into the world itself.

Forests that once breathed quietly with the rhythms of life are felled for short-term gain. Oceans, vast and ancient, become repositories for our waste. Cities crumble beneath the machinery of conflict. In some corners of the Earth, even the air—the invisible ocean in which all living things are immersed—grows thick with toxins that strain the lungs of those who breathe it. It is tempting to see these outcomes as isolated problems, but they are symptoms of a deeper misalignment.

Humanity has, in many ways, drifted from the generative forces that shape the living planet—the same forces that raise forests from seeds, forge minerals deep within the Earth, and ultimately gave rise to life itself. These are the currents of creation, the slow and patient processes through which the universe builds complexity and beauty over vast stretches of time. Gold, in the alchemical sense, was never meant to be revered merely as a substance drawn from the ground. Its true meaning pointed elsewhere—to the quality of being that emerges when transformation reaches its highest expression.

The real treasure was not something to hoard in vaults, but something to cultivate within ourselves. For the ancients understood, perhaps more clearly than we sometimes do today, that the most valuable forms of wealth are not measured by what we possess, but by what they add to us. Gold was never meant to be valued as a substance, it was meant to be valued as substance.



We have traced a remarkable thread through history, myth, and the natural world, and found it woven into the same recurring pattern. a universal structure of transmutation. In these convergences between geometry, mythology, natural science, and the symbolic imagination, a recurring architecture emerged: a recursive template of transmutation. Its presence spanning epochs and cultures—from the geometric order of the bee’s hive to the cosmograms of the temple floor, from the branching of roots to the sacred diagrams of alchemists. While the forms differ, the underlying logic is constant: a sequence of unity, duality, triadic structure, elemental order, and cyclical renewal.

Whether carved in stone, written in scripture, or hidden in the quiet mathematics of nature, language in which all cultures seem, knowingly or not, to have written their greatest stories—a geometry not bound to one people or one age, but belonging to the cosmos itself. Yet we must remember—this work is a map, not the territory. The symbols and structures we have examined are guides, like constellations traced in the night sky. They help us navigate, but they are not the stars themselves.

The living reality of transformation exists beyond our diagrams and metaphors, in the unrepeatable experience of being alive within the unfolding universe. To mistake the map for the territory is to worship the drawing instead of walking the path. This recognition reframes mythology, religion, and history not as disconnected curiosities, but as encoded repositories of natural law.

The stories of world trees, sacred mountains, divine messengers, and philosopher’s stones are not the inventions of idle imagination, they are poetic translations of the same generative process, seen through different eyes and tongues. To study them is not merely to honor the past, but to decode the universal grammar by which both mind and cosmos evolve. It suggests that religious figures (e.g., Christ, Krishna, Hermes) can be seen as “self-aware embodiments” of this template—humans who recognized and aligned themselves with its principles, becoming living bridges between the human and the divine. Divine titles like “Son of God” or “demigod” are reframed as acknowledgments of this state of awareness.

The overall message(s) of these divine conduits was to "be like Christ" or closer to god. One would achieve this by improving themselves in character or align themselves to a natural sort of harmony or order which is expressed as love and friendship in the human sphere. And yet, beyond the language of analysis, there is a deeper resonance. To encounter this pattern is to stand before a mirror in which the universe contemplates itself.

In the curve of a spiral shell, in the perfect symmetry of a snowflake, in the awakening of a human mind—we see the same movement. It is not inert; it calls. It invites us to join the current, to become co-authors in the unfolding of form and meaning. This is the bridge between worlds.

The ancients gave us its symbols, science gives us its measurements. What remains is the integration—to use this template not merely to understand, but to build, to heal, to evolve, to ascend. At this point you should be able to read these "magic" or transmutation circles as well as I can and should at least be familiar with the symbology connected to them. One of the reasons I wanted to spread this knowledge was so that we could further shed light on some of the history of mankind that as often eluded us due to vague and non-explained symbology of our past that archaeologists and many historians have had to guess at.

It's my sincere hope that introducing and familiarizing more people with this knowledge that we will be able to uncover more of the mysteries of our past and perhaps even understand a little bit more about our present and reality itself. The core thesis is a working hypothesis rather than a closed conclusion. When used the philosopher's stone as a lens for interpretation it reframes a great deal of our understanding of ancient man and the mythology and symbology left behind.

- Myths can be read not only as moral or cosmological narratives but as *encoded pattern-maps* — mnemonic devices that captured a suite of geometric/functional relationships useful for social or technological practices (ritual, architecture, craft). Religious architecture and imagery might be interpreted as environments constructed to enact or model these templates (ritual theater for cognitive/collective alignment), rather than purely symbolic devotion.

- It suggests a parallel transmission of formal pattern-knowledge (geometric motifs) across cultures. That reframes some historical contacts as either deeper transmission networks or as a case of repeated discovery based on human cognition and nature’s constraints.

- The same geometric relationships reappear across domains (optics, engine design, structural engineering). Rather than mystical causation, this points to optimal solutions that geometry affords and that human cultures, via intuition and iterative practice, encoded into symbols. The “stone” becomes a compact design heuristic for complex systems of transformation.

- Patterns like triads and circular cycles are cognitively easy to remember. Myths structured around such patterns are effective pedagogical devices; they carry survival-relevant heuristics. Thus “sacred” symbols may be ancient forms of knowledge compression and transfer the same way one might compact information on a computer to be interpreted later.

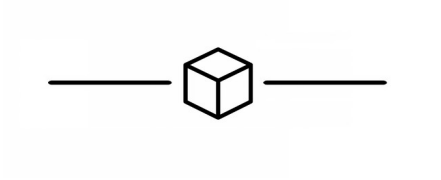
This new perspective does not take anything away from these mythologies, it adds another perspective to them. It is my sincere hope that people of various religions and faiths around the world will read and give this knowledge some consideration and apply it to their own beliefs and religious mythologies to see what can be further understood. And that this will help unify humanity when it comes to the ancient beliefs and religious systems that we so fervently and passionately have argued and fought over. I wish to throw this catalyst into the mind of everyone who reads these words.

That one of you will find or create your own "Philosopher's Stone" and add it to the list already devised. That the multiplication and projection of my stone will explode exponentially given a larger pool of minds this work

allows it to touch. I spread this information to you now in hopes produce a great change, one achieved through understanding. These teachings, this symbol and this complex understanding of nature was lost to us.

Robbed from us in many cases it seems by those who wish to enslave and control those around them, the symbols twisted and misinterpreted over the generations. Our society and our planet rots, burns and degenerates in mind, body and soul. It needs healing, we need healing. I have come to give you a legendary medicine, THE legendary medicine. It is up to you to apply it.

The overall process of creating your own stone is to synchronize your own personal, internal growth and development or “transmutation” with something you are externally creating. Be it art, a project, life goal, personal growth, your body, a quest, building, etc. While also purifying yourself of any weakness in character, morality or understanding. It is not an easy process to confront ones own perceived flaws and lack of character or moral fiber. You must do the work honestly for it to work, it will not be an easy process if you choose to continue down this path. It will however be worth it in the end for those of you who succeed.



As for me? I am an alchemist—one who walks, as countless seekers before me have walked, along the path attributed to Hermes Trismegistus, the legendary patron of the hermetic arts. The principles that bear his name—those quiet observations about transformation, balance, and the hidden symmetries of existence—form the foundation upon which this work rests. I am a messenger—another voice in the long human conversation about change and becoming.

And this book is simply the message I have carried. What you hold before you is my Magnum Opus. Though perhaps not in the way the old alchemists imagined. I did not begin writing these pages with the certainty of their conclusions already in hand.

Instead, the understanding unfolded slowly, as understanding so often does. With each chapter written, something within me was also being written. With each idea refined, I was, in some small way, refined as well. I wish you could have witnessed it with me as I created it. Each new discovery uncovering a myriad of others, each reinforcing my arguments like a cascade of symmetry.

Like any alchemical work, it passed through many stages—heated by doubt, dissolved by reflection, and reassembled again and again through cycles of revision. Pages were broken down, recombined, and reborn, until the form you see now gradually emerged from the process. But in the end, the identity of the author matters very little. The atoms that compose a messenger are temporary arrangements in the vast chemistry of the cosmos. Names fade. Faces disappear.

The message—if it carries truth—has a better chance of enduring. So do not concern yourself with the one who carried these words to you. If someday you should discover who I am, you will find only another fleeting participant in the universe’s long experiment in consciousness—and I will likely deny ever writing them at all.

Do not look to the messenger.

Look instead to the message.

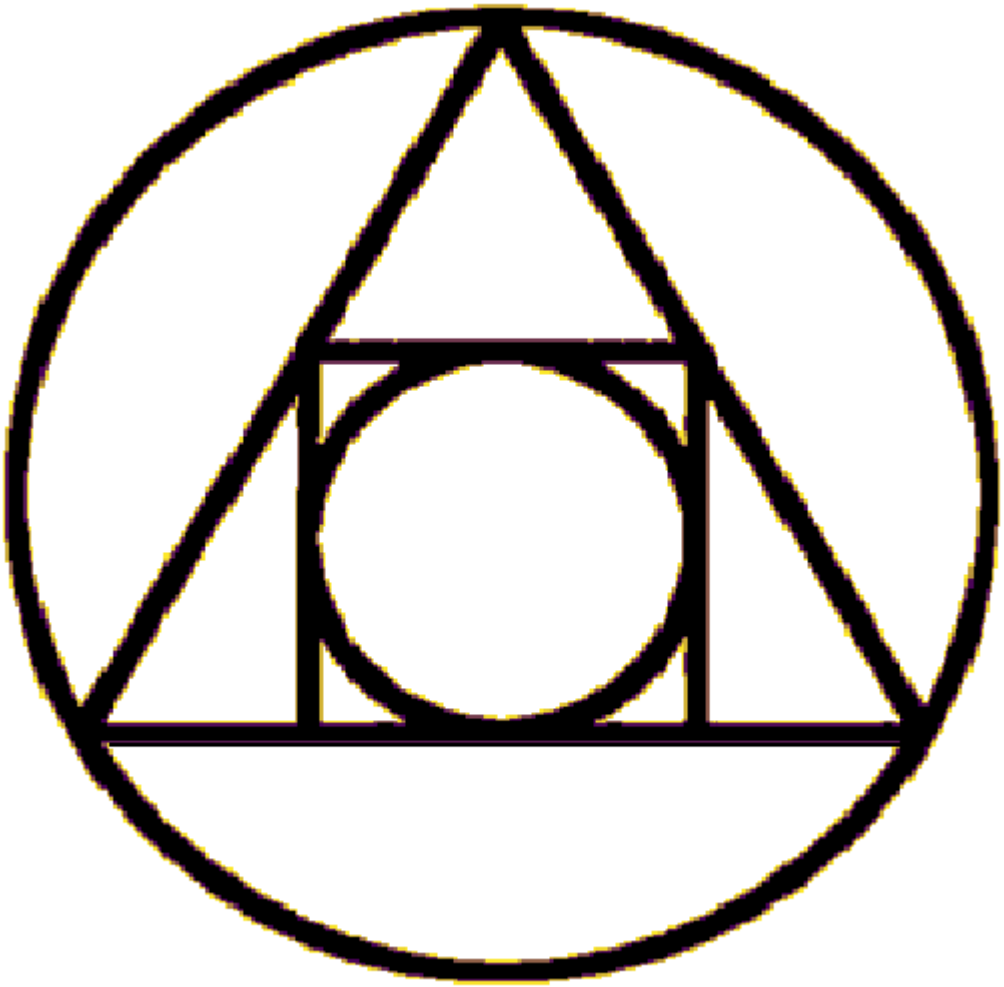
This book is my Philosopher’s Stone.

And with its knowledge you can become a great catalyst.

It is my gift to you.

And it is my sincere hope that you use it.

You have the key.

Open the gate.

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